THE TIMES LITERARY SUPPLEMENT

T·L·S

INDEX OF BOOKS REVIEWED

Anthropology:
C. Lévi-Strauss: *The Elementary Structures of Kinship* 321

Art and Architecture:
M. Hallade: *The Gandhâra Style* 316
H. R. Hitchcock: *German Rococo: The Zimmermann Brothers. Rococo Architecture in Southern Germany* 316

Bibliography:
C. Storm (Compiler): *A Catalogue of The Everett D. Graff Collection of Western America* 332

Biography and Memoirs:
The Papers of John C. Calhoun 313
J. Duclos: *Mémoires* 326
S. le Floch: *Didier Novack mon fils* .. 322
Historical Memoirs of the Duc de Saint Simon 322
C. Sykes: *Troubled Loyalty* 322
J. L. Thomas (Editor): *John C. Calhoun* .. 313

Cinema:
M. Balcon: *A Lifetime of Films* 323
I. Montagu: *With Eisenstein in Hollywood* 323

Ethology:
C. Russell and W. M. S. Russell: *Violence, Monkeys and Man* 321

Fiction:
A. K. Armah: *The Beautiful Ones Are Not Yet Born* 333
M. Bernard: *Les Courtisanes* 333
R. Chapman: *The Education of Davey Porteous* 333
M. Fickelson: *Doll* 333
J. Kerouac: *Vanity of Duluoz* 317
T. Keneally: *Three Cheers for the Paraclete* 333
E. Lathen: *When in Greece* 333
S. Lenz: *Deutschstunde* 317
N. Newton: *The Big Stuffed Hand of Friendship* 317
J. Street: *Rebarbative!* 333

History:
G. Ritter: *Staatskunst und Kriegshandwerk* 315

Linguistics:
N. Chomsky and M. Halle: *The Sound Pattern of English* 330
U. Eco: *La struttura assente; La definizione dell'arte* 330

Literature and Literary Criticism:
J. L. Barrault: *Rabelais: "Jeu dramatique"* 320
L. S. Champion: *Ben Jonson's "Dotages"* 318
W. L. Chernaik: *The Poetry of Limitation* 320
P. Guiraud: *Le Jargon de Villon ou le gai savoir de la Coquille* 320
G. B. Jackson: *Vision and Judgment in Ben Jonson's Drama* .. ..
J. C. Meagher: *Method and Meaning in Jonson's Masques* .. .. ..
N. Talbot: *The Major Poems of John Keats* ..

Poetry:
Complete Poems of François Villon .. ..

Politics:
R. Andrieu: *Les communistes et la révolution*
R. Garaudy: *Pour un modèle français de Socialisme* .. ..
W. Kendall: *The Revolutionary Movement in Britain* .. ..
K. Newton: *The Sociology of British Communism* .. ..

Religion:
R. Bultmann: *Faith and Understanding* ..
W. H. McLeod: *Gurū Nānak and the Sikh Religion* .. ..
J. W. C. Wand: *Reflections on the Gospels*

Science:
H. J. Bogen: *Modern Biology* .. ..
G. L. Carefoot and E. R. Sprott: *Famine on the Wind* .. ..
C. F. A. Pantin: *The Relations Between the Sciences* .. ..

VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

WARWICKSHIRE EDUCATION COMMITTEE
RUGBY COLLEGE OF ENGINEERING TECHNOLOGY
Eastlands, Rugby
Tel.: Rugby 71481
Principal, O. S. Atkinson, B.Sc., Ph.D.
SUB LIBRARIAN—LITERATURE SERVICES
APPLICATIONS are invited from Chartered Librarians for the above post, which will be filled as soon as possible. The appointment will be made on the A.P. III scale £1,265 to £1,485.
Financial assistance towards the cost of removal expenses will be given in approved cases.
Full particulars and application forms may be obtained from the Registrar at the above address. Completed forms should be returned to the Principal not later than 14 days from the appearance of this advertisement.
C. J. CHENEVIX-TRENCH, County Education Officer.
22 Northgate Street, Warwick.

UNIVERSITY OF THE WEST INDIES
APPLICATIONS are invited for the following Library POSTS:—
(a) SENIOR ASSISTANT LIBRARIAN to take charge of the Cataloguing Department of the Library at Mona, Jamaica. A minimum of five years' practical experience, preferably with the Library of Congress system, and dynamic interest in modern developments in classification and cataloguing theory and practice, including automation, are essential. Candidates must be either Graduates with Associateship or Fellowship of the Library Association (or equivalent) or Fellows of the Library Association (or equivalent), preferably the former. Reading knowledge of one or more foreign languages an advantage.
(b) SENIOR LIBRARY ASSISTANT (Cataloguing) at the College of Arts and Science, Cave Hill, Barbados. Candidates must have the Associateship of the Library Association and should preferably be Graduates. Familiarity with the Library of Congress classification scheme and reading knowledge of French or Spanish would be an advantage.
Salary scales: (a) £2,080 to £2,650 per annum. (b) £1,030 to £1,340 per annum. Child allowance. F.S.S.U. Return family passages.
Detailed applications (6 copies) naming three referees by 1st May, 1969, by persons living in the Americas and Caribbean area to Registrar, University of the West Indies, Kingston 7, Jamaica, and by all others to Inter-University Council, 90/91, Tottenham Court Road, London, W1P ODT. Further particulars obtainable similarly.

ASSISTANT LIBRARIAN
Required at National Vegetable Research Station, Wellesbourne, Warwick. Duties will include cataloguing and classification of scientific literature. Applicants should have library qualification or equivalent. Knowledge of French, German or Russian an advantage. Salary £630 (age 20) to £1,100, or £770 (age 22) to £1,610 scale depending upon age, qualifications and experience. Superannuation.
Applications to Secretary (from whom further details available) naming two referees.

LIBRARY ASSISTANTS
(TWO) required, one of whom will be based in the College of Architecture and Advanced Building Technology. Applicants must have at least two "A" levels. Salary scale according to age: £780 at 18; £840 at 21 and rising to £1,180 per annum.
Applications should be sent to the Librarian, The Polytechnic Library, 309 Regent Street, London, W1R 8AL, together with copies of two references, not later than Friday, 11th April, 1969.

TECHNICAL LIBRARIAN
An international firm of Management Consultants are looking for a librarian for their expanding library in their modern City offices near St. Paul's.
The post would suit a lady with some previous public and/or technical library experience. She must have initiative and be able to devise and implement systems to improve the library services. Experience of classification (U.D.C.) and cataloguing are essential and copy typing would be an added advantage.
Salary according to age and experience, in the region of £1,000 per annum.
Please write in confidence to Box No. B.1024, The Times, E.C.4.

JUNIOR ASSISTANT, wanted at special library; typing ability and four O-levels including English, languages essential. Please contact the Librarian, Cooper Development Association, 55 South Audley Street, W.1. 01-499 8811.

LIBRARIAN (female) with Australian qualifications, seeks post in public or technical library preferably London or nearby. Eight years' experience in Australia.—Write Box B.1098, The Times, E.C.4.

© TIMES NEWSPAPERS LIMITED, 1969.
Printed and Published by Times Newspapers Limited, at Printing House Square, in the Parish of St. Andrew-by-the-Wardrobe with St. Ann, Blackfriars, in the City of London, E.C.4, England. Thursday, March 27, 1969.

Public and University Appointments

AHMADU BELLO UNIVERSITY
ZARIA, NIGERIA
APPLICATIONS are invited for (a) LECTURESHIP or (b) ASSISTANT LECTURESHIP in DEPARTMENT of ENGLISH. Appointee will be required to lecture on English Literature from 1600 onwards. Salary scales (a) £N1,500 to £N2,175 per annum, (b) £N950 to £N1,150 per annum (£N1=£1 4s. 0d. sterling). Salary supplemented in range £150 to £435 per annum (sterling) in appropriate cases under British Expatriates Supplementation Scheme. Biennial leave passages; return family passages; various allowances; Superannuation. Detailed applications (six copies) naming three referees by 20th April, 1969, to Inter-University Council, 90/91 Tottenham Court Road, London, W1P 0DT, from whom particulars are available.

UNIVERSITY COLLEGE CORK
ASSISTANTSHIP IN ITALIAN
The Governing Body invites applications for the above vacant full-time post.
Salary: £1,310 by £65/100 to £1,960 plus a marriage allowance of £160 p.a. and a child allowance of £05 p.a.
Non-contributory pension.
Before submitting applications candidates should first obtain from the undersigned particulars as to the requirements for the filling of the post.
Latest date for receipt of applications is 5 p.m. on Friday, 9th May, 1969.
D. L. WHYTE, Secretary.

UNIVERSITY OF EAST AFRICA
UNIVERSITY COLLEGE, DAR ES SALAAM
APPLICATIONS are invited for (a) SENIOR LECTURESHIP or (b) LECTURESHIP in LITERATURE. Appointee will be required to take a leading part in the development of the study of African Literature. Experience in research and ability to supervise postgraduate work will be an advantage. Salary scales: (a) £EA1,950 to £EA2,515 per annum. (b) £EA1,350 to £EA2,230 per annum (£EA1=£1 3s. 4d. sterling). Salary supplemented in range £345 to £505 per annum (sterling) in appropriate case under British Expatriates Supplementation Scheme. F.S.S.U. Family passages; biennial overseas leave. Detailed applications (six copies) naming three referees by 8th May, 1969, to Inter-University Council, 90/91 Tottenham Court Road, London W1P 0DT, from whom particulars are available.

UNIVERSITY COLLEGE LONDON
APPLICATIONS are invited for the POST of (Assistant) LECTURER with special qualifications in English Language (preferably with reference to stylistic studies). Salary scale £1,240 to £2,735, F.S.S.U. Duties to commence 1st October, 1969.
Applications, by 5th May to the Secretary, University College London, Gower St., W.C.1, from whom further particulars may be obtained.

McMASTER UNIVERSITY
HAMILTON, ONTARIO
GRADUATE STUDIES IN CLASSICS
Graduates with good Honours degrees in Classics or Latin and students who expect to graduate this summer are invited to write for details of our one-year M.A. programmes and of our three-year programme leading to the Ph.D. in Roman Studies. Graduate Teaching Fellowships are available at $3,300 to $3,700 for a calendar year and students from a distance are eligible for a Travel Grant of up to $200.
Please write to the Chairman, Graduate Studies, Classics Department, McMaster University, Hamilton, Ontario, Canada.

THE UNIVERSITY OF WARWICK
LECTURESHIP IN ENGLISH AND EDUCATION
APPLICATIONS are invited for the above lectureship, tenable from 1st October, 1969, from suitably qualified candidates. The lecturer will be a member of the School of English, and will have half-time responsibilities to the School of Education, which will involve examining candidates and Teaching Certificate given by the University. He will also have teaching responsibilities involving English students, in addition to undergraduate teaching in the School of English. Applicants should have good Honours qualifications in English, and particular interests in some area of English literature; they will also be expected to cultivate research interests on the place of English in Education. Experience in school-teaching and/or further education will be desirable.
Salary will be on the scale £1,340 by £115 to £2,045 (Bar) by £115 to £2,735 per annum. Membership of F.S.S.U. Removal allowance payable.
Further particulars and forms of application are available from the Registrar, University of Warwick, Coventry, CV4 7AL, to whom completed applications should be returned by 25th April, 1969.

Other Appointments Vacant

UNIVERSITY OF LONDON KING'S COLLEGE
DEPARTMENT OF ENGLISH
APPLICATIONS are invited from suitably qualified persons for the POST of LECTURER in ENGLISH LITERATURE, tenable from 1st October, 1969. Candidates should have interests in the seventeenth and eighteenth centuries.
Salary, according to qualifications and experience, will be on the scale of £1,240 to £2,275, and then, subject to review, to £2,735. F.S.S.U. benefits will be payable.
Conditions of appointment and application forms may be obtained from the Registrar, King's College, London, Strand, W.C.2, and completed forms should be returned to him by 26th April, 1969.

NORTH ITALY.—Qualified English language teachers required for British-owned schools group: October, 1969–May, 1970. Free accommodation.—Write Box B.1028, The Times, E.C.4.

THE INSTITUTE OF CHARTERED ACCOUNTANTS in England and Wales has a vacancy for a LIBRARY ASSISTANT in Members' Library. Hours 9.30-5. No Sats. Salary acc. age, qualifications, experience, 5 ½ 15s. per week, 3 weeks' holidays in full year, 1969 arrangements honoured. Non-contributory staff pension scheme.—Ring 01-253 1090.

CHARTERED LIBRARIAN, B.A., F., 26, 4 years' cataloguing and reference library experience, seeks post in London April/December.—Write Box B.1086, The Times, E.C.4.

WANTED, research assistant to undertake the work of going through The Times day by day for three years (1857-59).—Apply to Prof. S. N. Pal, 7 Kamrajar Road, Agartala, India, stating expected remuneration.

Appointments Wanted

AMERICAN-BORN librarian (British parentage, dual nationality) seeks post in British academic or public library. M.S. in L.S. degree, fourteen years' experience in cataloguing (Library of Congress, Dewey Decimal, and Dewey to L.C. reclassification) and in reference service, in U.S. academic and public libraries.—George M. Rolling 600 South Mentor Avenue, Pasadena, California 91106, U.S.A.

MALE GRADUATE (French & German), 24, seeks Lib. Assistant post prior to Library school in October. Available immediately.—Please write Box B.1087, The Times, E.C.4.

Services

MSS. vetted for grammar, spelling errors. Return of post service; 7s. 6d. per 1,000 words.—C. N. S. Kilnick, 3 Warwick House, Worple Road, Wimbledon, S.W.19.

PRINTING at less cost than duplicating, even short runs, even when illustrated—and at what speed.—William Kamner Ltd., 35 Brooks Street, E.C.1. CHA. 3588.

Literary

ENJOY WAITING?—Then write for profit. Send for "Writer's Handbook" (free) detailing countless opportunities for beginners or experienced.—Writer's Ring (TLS), Clun, Craven Arms, Shropshire.

GREEK angle articles wanted, 500-2,000 words. Good rates. Literary, travel, archaeological, political, &c.—Write to GREEK GAZETTE, 35 Westbourne Grove, London, W.2.

BLACKWOOD'S MAGAZINE PRIZES 1969.—The two best stories submitted earn £50 and £20, plus the usual rate of payments. "Runners-up" also published if of desired standard. Closing date August 4th.—Send stamped, addressed envelope for Reply-Paid Coupon for details to Blackwood's, 6 Buckingham Street, London, W.C.2.

STUDENT poetry published.—Spiralpath, 24 Crosshill Avenue, Campbeltown, Argyll.

For Sale and Wanted

AUTOGRAPHS.—Top cash prices paid for letters and documents of famous People.—Send for free brochure on "How to Sell your Autographs".—Charles F. Hamilton, 25 East 53rd Street, New York, N.Y.

HENRI CARTIER-BRESSON. Collector seeks "The Decisive Moment", "The People of Moscow", "China in Transition", "India", "Dancers of Bali"; also books by other famous photographers. M. Krier, Mosella House, The Park, Cheltenham. Tel. 0242 53360.

LETTERS DOCUMENTS and Manuscripts in all fields bought and sold.—John Wilson, P.O. Box 48D, London, W.1. 01-580 9339.

LEWIS GRASSIC GIBBON (James Leslie Mitchell). French lecturer, writing thesis on L. G. Gibbon, would buy or borrow the "Mitchell" books (Spartacus, &c.).—Write Claude Henry, Section d'anglais, Faculté des Lettres, 35—Rennes (France).

LIBYAN CIVIL CODE in English. Ansell/Arif. $45.—Oleander Press, Rte. 1 Box 234, Stoughton, Wis. 53589, U.S.A.

RUSSIA-East Europe lit. bought and sold. A. C. Hall, 13 Brinsworth Close, Twickenham, Middx.

RUSSIAN BOOKS & books on Russia & E. Europe, bought & sold.—A. C. Hall, 13 Brinsworth Close, Twickenham, Mx.

TYPEWRITERS, Adding Machines. We give up to 13 ½ per cent discount on all brand new leading makes. Send for list or call. Open Sats.—Wholesale Typewriter Company (34 Bullards Lane, Finchley, London, N.3. Tel.: 01-346 7195.

URGENTLY required, one copy of the "Mercantile Year Book" (published Lingley-Jones & Brothers Ltd. 84a.) 1967 edition only.—The Topsham Bookshop, 61, Fore Street, Topsham, Exeter, Devon.

WANTED, a used set of "Encyclopaedia Britannica" recent edition, in good, clean condition, for reasonable offer. Librarian, Research Department, English China Clays Ltd., John Keay House, St. Austell, Cornwall. Telephone: St. Austell 4482.

Personal

XVIIITH Century English Empiricist Philosopher, perceiving that all the British workers really want is a bit of overtime, a fiddle and an argument with the Gov'nor, wishes to correspond with political scientists sharing his faith in a bourgeois uprising.—Write Box B.1084, The Times, E.C.4.

THE ARTS COUNCIL POETRY LIBRARY is now open to the public for reference and loan, at 105 Piccadilly, W.1, from 10 a.m. to 5 p.m. Monday to Friday. Tel.: 01-629 9495, ext. 140.

"I GOT TOLD OFF by one author for having dropped your advertisement; she thought I'd given up literary typing!" writes Miss Dallas Fry, who is again advertising regularly in the Classified columns of the T.L.S. Rates are 6s a line (min. 12s.) and advertisements may be booked by contacting Miss Underwood, T.L.S., Advertisement Dept., Printing House Square, E.C.4. (01-236 2000, ex. 280.)

POEMS published. Breakthru, S.a.e.—Ken Geering, 1, Lindfield, Sussex.

REJECTED NOVELS and NON-FICTION made saleable by professional authors. Modest fees. Stamp for Writers' Workshop brochure.—Screen Associates, 300 Chesham Hs., 150 Regent St., London, W.1.

Educational

THE UNIVERSITY OF HULL
B.PHIL IN VICTORIAN LITERATURE.
Beginning in October, 1969, the Department of English will offer a one-year B.Phil. course which will include work on Victorian Thought, the Victorian Novel and a special study of one Victorian author.
Applications for the course are invited from final year students and from persons who already possess a good Honours degree in or including English.
Further particulars and application forms may be obtained from The Registrar, The University of Hull, Hull, Yorkshire, to whom applications should be sent by 30 June, 1969.
W. D. CRAIG, Registrar.

SUCCESSFUL HOME STUDY Courses for G.C.E. "O" and "A", London Univ. External Degrees, Teachers Exams., Booksellers' Assn. Diploma (official course).—Prospectus by return from Wolsey Hall, Oxford. Principal: M.A. (Dept. 8U3), Wolsey Hall, Oxford. (Est. 1894.)

Theatres

MERMAID 248 7656 & 236 5568. (Restaurant 248 2835) Until Now The Mermaid Musical, LOCK UP YOUR DAUGHTERS. Opens 31 March at 7.0. Sub. evs 6.0 & 8.40. Previews 27, 28, 29 March at 6.0 & 8.40.

SOTHEBY & CO.
34-35 NEW BOND STREET, LONDON, W.1
Telegrams: Abinitio Wesdo London. Telephone: 01-493 ...

MONDAY, 31st MARCH, and the following day
PRINTED BOOKS INCLUDING SCIENCE AND MEDICINE the property of the TRUSTEES of the late RICHARD MYDDELTON, ESQ., the late J. I. DAVIS, ESQ., and other owners, comprising Appier and Thybourleme's *Machines militaires et feux artificiels*, 1620, Bayer's *Uranometria*, 1661, Brahe's *Opera omnia*, 1648, Columbus's *De re anatomica*, 1562, Faber Stapulensis's *Introductorium astronomicum*, 1517, Gallon's *Machines et inventions*, 1753-77, Ginzius's *Florida corona*, 1516, Hevelius's *Firmamentum Sobiescianum*, 1690, L'Hoste's *Epilmetrie*, 1619, Manfredi's *De Medico chyrurgica operatione sanguinem transfundente*, 1668, and Sandolini Utinensis's *Thamnalenuma*, 1598; books by Aldrovandi, Cardan, Celsus, Fontana, Fracastor, Kircher, Morgagni, Redi and Spallanzani and other continental scientific books of the 16th to 18th century; a selection of books from a country house library, including English literature of the 16th to 18th centuries, books on Wales, topography, plays and pamphlets; books on architecture, atlases, including Speed's *Theatre of the Empire*, 1631, and Blome's *Britannia*, 1673; continental books; collection of books on mountain climbing. Cat. 2s.

MONDAY, 14th APRIL, and the following day
PRINTED BOOKS
the property of MRS. C. & ..., MRS. D. VALK, MRS. E. CREASE, and other owners, comprising English literature of the 16th to 20th century, including collection of recusant books of the 17th century; modern literature including first editions of ... Chesterton, Churchill, ... Graves, Aldous Huxley, ... O'Casey, Shaw and ...; Doves Press *Bible*, 5 vol., and ... from the Argonaut, Cuala, Golden Cockerel, ... scott and Nonesuch Presses; ... by William Morris; a collection of bookplates; bibliography; continental books of the 16th to ... century; travel and topography including books on America, the Near East; natural history, science, including books and ... on naval engineering and building; books on art, architecture, furniture, ... Middle Eastern and oriental ... of art and antiquities. Cat. ...

DYLAN THOMAS WANTED
Limited Editions
Presentation Copies
Proof Copies
Early First Editions
American & Foreign 1st Eds.
Letters & MSS. by & about
All Association Material
All Ephemera
In fact ANYTHING to do with DYLAN THOMAS
Stanley Noble
24, Gladwell Road, London, N.8.

Typing

ANYTHING TYPED quickly and efficiently. 1,000 wds., 2/9d. incl. carbon and postage.—Miss G. V. Ley, 1, Fountain Bldgs., Paragon, Bath, Somerset.

P. COXSON, Literary and Academic Typing and Duplicating. — 56 Draycott Place, S.W.3. 584 3566.

MSS., Theses typed, duplicated. — Miss Hunter, 84 Orston Drive, Wollaton Park, Nottingham. Tel. 282160.

NOVELS typed well. Mary H. Bell. 2s. 6d. per 1,000. Plays and Photo-copies at low rates.—178 Heene Rd., Worthing. 9381.

NOVELS, plays, MSS typed.—18 Ashburn Road, Cockfosters, Herts. 01-440 1931.

TYPIST IN SEARCH OF AUTHORS—Highly recommended. — Miss Dallas Fry, 30 Gloucester Road, Kingston Hill, Surrey (Typed).

TYPING & Duplicating. Mrs. Bird, Flat 2, 3, Alexandra Terrace, Exmouth, Devon. Phone 4347.

TYPING, 4s. 6d. 1,000 words.—Celia Felton, 30 Cleveland Road, Wolverhampton.

TYPING, MSS. edition. McCall, 24 Heathcall Avenue, Chelmsford. Tel. 0245 25587

IMMEDIATE ADVANCES ARE STILL AVAILABLE
£50 to £10,000
No Security Needed
REGIONAL TRUST LTD.
8 Clifford Street, New Bond Street, London, W.1.
Tel.: 01-734 5983 or 2914

Exhibitions

COMMONWEALTH INSTITUTE. John Hutton—An exhibition of engraved glass, paintings and drawings. Until 30th March. Weekdays 10-5.30 Suns. 2.30-6.

Books and Pri[nts]

To be sold at auction ...
CHRISTIE, MANSON & WOODS (CANADA) LTD
I. O. Chance, J. A. ...; Charles Allsopp, ...
MONTREAL BOOK AUCTION ... Bernard Amtmann, ... Arthur Gill, ... Robert Morrow, ... to joint ...
AN IMPORTANT COLLECTION OF ENGLISH AND ... BOOKS AND ... BINDINGS
From the Philip H. & A. S. W. Rosenbach Foundation ...
RARE CANADIANA, AMERICANA, BOOKS, ... LETTERS, MAPS, ... IMPORTANT MANUSCRIPTS
Including the original ... script of Louis Riel's ... North-West Rebellion ... under Mackenzie and ... of Agreement after ... west Company in 1804 ... plain's Voyages ... Relation of 1668 ... cols ever in ... plan for promoting the ...
At the Ritz Carlton Hotel ... St. W., Montreal, P.Q. ... 16th April, 1969, at 8 p.m. ... Thursday, 17th April at ... p.m. precisely, and on ... at 10 a.m. precisely.
Preview at the same ... days prior to the sale.

ALL BOOKS by ... Centre, 30 ...
AMERICAN BOOKS, NEW OR OUT OF PRINT—Not ... just write to ORSAY BOOKS, ... Elliot Avenue, ... City, N.Y. 11374.
ANNOUNCING a ... Scottish books ... St., Edinburgh.
BOOK collecting ... Road, W.C.1—Gen. ...
BOOKS FOR SALE. ... Art, Bibliography ... Russian Books ... items from W. ... Hill, N.16.
CATALOGUE 20 NOW READY ... 1st editions, signed and ... Literary periodicals ... issued monthly ... mont Avenue, Cockfosters ... 449 8860.
DE GIAFFERRI, Paul ... of the feminine ... from the year 1518 ... 2 Vols., and any other ... books, studio, ... noissur, Burlington ... Apollo, Magazine of ... Minotaur, and any ... and literary magazines ... Pinchley Rd., London ... 0978/9.
REVIEW COPIES ... bought, Rialto Books ... Rd., London, N.W.1 ...
USED BOOKS. Cheap ... sent.—Hillsdale, ... GLASGOW.

T·L·S THE TIMES LITERARY SUPPLEMENT

CHILDREN'S BOOKS

THURSDAY 3 APRIL 1969 · No. 3,501 · ONE SHILLING AND SIXPENCE

The German Theatre in the 1960s

[illegible]

...r 1964 KEN TYNAN wrote an article for *Holiday* in which he praised today's German theatre as the best in the world. *Der Spiegel* reprinted the piece, and German theatre people been quoting it ever since; ...ary articles about West ...an theatre are rare in West ...any, and laudatory articles ...East German theatre tend to ...uted in East Germany if they ...itten by one of their own. Mr. ...said that Germans, East and ...alike, considered their theatre ...and of public library and mus-...; and in case someone should ...rstand this and take it as an ...he added that the mad rush for ...s to West End or Broadway would seem preposterous to a ...n who *subscribes* for his seats. ...practice could be traced back particularism of the eighteenth ...) when Germany, in contrast ...ce and Britain, had no capital ...nd was hopelessly divided into ...of kingdoms, duchies and free ...each of them intent on out-... all others. The rulers built ..., libraries and museums that ...ter taken over by the bour-..., each town now as ever sub-... its local theatre and bully-...citizens into doing their bit by ...the ranks of ticket sub-...

...h of this is true. Unfortu-... the result is not a regime of ... theatre people but of ...cracy. No one who has ...in a West German theatre ...riting, directing, acting or ...g in London, New York, or ...ever forget the grey, clog-... of philistinism, civil service ... and provincialism that ...s him in his daily struggle ...something, *anything*, done. ...ation in the canteen is not ...uction matters but of salary ... pension schemes; working overtime pay and insurance ... whether the *Chefdrama-*... a grade A II desk or only ... weighs more heavily on his ... whether the next play is ...be by Max Frisch or Fried-...renmatt. What Mr. Tynan ...long-term contracts (most of ...mounting to life-time employ-... for musicians, dancers and ...cians—may lend security ...ablishment but can also lead ...dom, indifference and leth-... The very fact that all German ...of any importance are sub-...them of initiative. Where ... the theatre becomes a matter ...like smoking, one doesn't ...ter distinctions between any ... at the local theatre than ... two cigarettes from the ... Producer, director, audi-... administration become united ... all-encompassing torpor of ...

...*Intendant* is the man ap-... by state or municipal ... to run a theatre; thus Sir ... Olivier would be the *In-*... of our National Theatre. A ...many *Intendants* strive, ...ability amounting to ruth-..., for a theatre that will be ... by the critics and envied by ...s. It is rare indeed that ...s of actors who suffer under ...any of such one-man rule ...ak up against it in Germany. ...does happen, and when it hap-...is abyss opens. During a per-... of Edward Bond's *Saved*, ... by Peter Zadek at the Freie Volksbühne in Berlin, the audience booed so consistently that one of the actors interrupted the show and asked the spectators for patience: if they would allow the play to be performed without further interruptions, the actors would discuss it with them after the final curtain. This was done, and when the discussion began it turned out that the spectators had not been protesting against play or actors but against the director: they felt that he had turned a social study into "rootless sensationalism". And now the unprecedented happened: the actors, one by one, not only accepted the audience's views but went beyond them by saying that no theatrical system in all of Europe tended to produce a more dangerous reign of directorial wilfulness than the West German where the actor, precisely because of his long-term contract, was likely to find himself out of work for life if he ever disagreed with his director. They said that they had protested against Zadek's direction on the grounds that it robbed the German audience of all understanding of English characters, but had not prevailed and were grateful to the audience for its support of their views.

In the ensuing debate a defender of the establishment said that the subscription system guaranteed at least a staple diet of good plays which satisfied the audience, whereas the commercial theatre killed repertory and replaced the dictatorship of the director by the dictatorship of the star.



The Dwarf, from Doppelkopf *by Gerlind Reinshagen.*

KARLHEINZ BRAUN (Editor): *Deutsches Theater der Gegenwart.* Volume I: 649pp. Volume II: 589pp. Frankfurt: Suhrkamp. Distributed by Barmerlea Book Sales. £2 15s. the set.

The second argument may well be true, the first one certainly is not. Since the same four or five dozen plays are being performed over and over again by one German theatre or another, directors and designers can only make their mark by being "different": their eye is not on the play but on the other performances of it that are running simultaneously in other theatres or have run there recently. The director no longer tries to be right but to be different. The theatre of truth is replaced by that of sensation. Behind the nominal fulfilment of a required repertory schedule there hides contempt for the repertoire and its audience. Set free from daily verification through box-office receipts, the theatre becomes a haughty prestige institution. And is this really surprising? Why should the director bother to entertain his public if he knows that those damn seats down there will be filled anyway?

It may be argued that entertainment is exactly what serious theatre should *not* supply. Thus Mr. Tynan lauds Brecht's concept of a non-culinary stage, comparing it favourably with the American theatre's view of itself as a vendor of consumer goods. But would Brecht ever have developed the notion of a non-culinary theatre if he had not grown up in a country where the principles of theatre subsidy and ticket subscription were taken for granted? Would the idea of an anti-entertainment theatre not have seemed lunatic to anyone accustomed to the experience that the show will close if it fails to entertain?

None of the countless books about Brecht has ever pointed out that the economics of a Brechtian theatre must needs be those of subsidy. To judge the post-Brechtian playwrights in East and West Germany without remembering that their works are written for a theatre which does not have to pay its own way is therefore not only poor economics but poor theatre history—and poor criticism into the bargain.

West Germany pays about £35m. a year in theatre subsidies, East Germany about £30m. East and West Germany together have about 150 theatres which are visited by about sixty million spectators each year. The average number of ticket subscribers per theatre is close on 20,000. Each ticket sold is subsidized to the tune of about £1. Only against this background of not having to worry very much whether the spectator likes the show or not can one understand the constant nagging of the West German theatre critics that this or that show is "too primitively realistic", "*zu wohlgefällig*" (too out to please) or too "culinary". In a monstrous misinterpretation of Brecht's argument the younger German theatre critics now see his opposition to Ibsen, Chekhov and Stanislavsky as though it had been a battle of good against bad, right against wrong, true against false. The need to view art in its historical context, the very heart of Brecht's logic, is disregarded by those who now raise the banner of *Verfremdung*, of alienation, as though it were a self-sufficient virtue.

Perhaps the most tragic aspect of today's theatrical scene in West Germany is that the avant-garde, in its attempt to free itself from dogma, has become one of West Germany's most dogmatic pressure groups. The lucidity for which Brecht strove has been replaced, in the name

ALSO IN THIS ISSUE

De Felice's *Mussolini*, the second instalment 340
Norman Mailer's *Why are we in Vietnam?* 341
The Monckton biography 343
The shortcomings of Goldmann and the merits of Merleau-Ponty 344
Professor Ricks's collected Tennyson 367
Dryden's 'Mysterious Writ' deciphered, by Sanford Budick 371

of "alienation", by a degree of obscurantism that has to be seen to be believed. Only plays with a high degree of alienation quality for praise, but such plays cannot easily be followed by a non-specialized audience. The result is a steadily widening divergence between plays praised by the critics and plays liked by the audience. The critics praise Hans Günter Michelsen, Peter Handke, Paul Pörtner, Otto F. Walter and similar writers whose works are not likely to be performed by unsubsidized theatres in or outside Germany, while those playwrights who have had popular success in Germany—men like Rolf Hochhuth, Karl Wittlinger, Leopold Ahlsen are treated by the critics not only as poor writers but as moral delinquents: offenders against the code of alienation. Frisch, Dürrenmatt and Fritz Hochwälder, the other three "German" playwrights who have been successful with the public, have remained largely free from such criticism only because they are not counted as Germans: Frisch and Dürrenmatt being Swiss, Hochwälder an Austrian.

Three other successful playwrights—Peter Weiss, Martin Walser and Heinar Kipphardt—have also escaped the slaughter, but for different reasons: their political convictions made it hard to attack them. Much as the critics disagreed with Walser's grab-bag of theatre techniques, much as they deplored the naive agitprop shape of Weiss's and Kipphardt's plays, they pulled their punches because the powers of reaction are still so strong in Germany that writers and critics of the Left, in order to survive at all, must preserve a measure of solidarity. Yet it is hard to suppress the suspicion that Weiss and Kipphardt have wrapped the core of their plays deliberately into a great deal of formulistic chichi so as to stave off any charge of writing old-fashioned theatre. The reception which these plays have had in the German press shows that only the humdrum reviews dealt with subject-matter while the intellectually ambitious ones felt obliged to concentrate their attention on formal aspects, praising the plays in so far as they introduced techniques of alienation and attacking them in so far as they preserved a simple directness of statement.

This upside-down world where plays are attacked if they work and praised if they don't, where plays of importance are challenged because they are too enjoyable, while productions bare of all social substance are lauded by critics who think of themselves as socialist, is hard to understand outside West Germany. A displacement of values as profound as this can only be explained in terms of the country's failure to assimilate its past. The break with verisimilitude, plausibility, character, continuity, suspense and resolution—in fact, with the entire grammar of traditional theatre—is far more emphatic in Germany than in London, New York or Paris. While we have remnants of nineteenth-century theatre surviving side by side with Beckett, Ionesco, Pinter and Arden, German critics find our tolerance for playwrights like Osborne and Wesker simply incomprehensible.

That Wesker, at any rate, happens to be a man who wants to change society does not concern even the socialists among Germany's younger theatre critics. Their view of revolution is determined by form, not by content. Anything that smacks of formal stability—of order, structural balance and tradition—is distrusted as a symbol of the establishment: if not of the bourgeois establishment, then certainly of the communist one. In spite of ostensibly democratic endeavours—discussions between audience and stage people, between directors and actors, between producers and critics—contempt for democracy rules the day. Discussions are so consistently limited to the same few points that it is hard to understand why they are held at all. Those who hold other views don't open their mouths anyway. Arguments become monologues; if there is any dialogue it is between the converted. The key question that the Left at least might be expected to pose—how do we make ourselves understood to the great *mass* of our public—is never asked. Playwrights who try to reach a mass audience are ranked as hacks, regardless of whether they do so in order to make money or to change their society.

An example was the two Experimenta seasons produced by Peter Iden at Frankfurt in 1966 and 1967. Those who had learnt to respect his political integrity were shocked to find him involved with the idle fripperies of Otto Piene's *Lichtaktion*, the brazen nihilism of Bazon Brock's *Theater der Position*, the empty formalism of Peter Handke's *Publikumsbeschimpfung*. It was hard to reconcile the high social awareness of Iden's reviews in the *Frankfurter Rundschau* with his support of these essentially asocial, in some aspects profoundly anti-social, performances. That productions by men who have as little to offer as Paul Pörtner, Josef Beuys, Wolf Vostell and Ferdinand Kriwet were discussed even as possibilities for Experimenta II and III seems to indicate that it is still difficult for Germany's theatrical avantgarde to distinguish between plays that have something revolutionary to say and productions that hide their incompetence under the guise of striving for revolutionary form.

Such statements must obviously be defined. Only the naive would dare, in our day, to lay down laws of what a play should or should not be. But it is hard to believe that any playwright of stature would lack one or both of two abilities—an awareness of man's position in society and an ability to present that awareness in such a manner that his audience will be interested in what he has to say. If Michelsen, Handke, Pörtner, Beuys and, in their stage work, Brock, Piene and Vostell seem to lack these qualities, then we must cite examples of men and women who do *not* lack them: Martin Sperr, Gerlind Reinshagen, Jochen Ziem, Hartmut Lange in West Germany; Peter Hacks, Heiner Müller, Rolf Schneider in the East.

It has been difficult for the West German adherents of an essentially realistic theatre tradition to make their way against the weight of the anti-realistic trend in West German theatrical criticism. Realist plays have been performed very rarely or not at all. Thus Martin Sperr wrote two plays and gave up work on the third and fourth so as to earn some money as translator and dialogue adaptor. Born in 1944, son of a Bavarian schoolteacher, raised in an alpine village and educated in a convent school, he is that rarest of theatrical talents: a complete natural. After a brief training in commerce he suddenly decided at the age of sixteen "to become an actor". He went to Vienna, was accepted into the Max Reinhardt Seminar, worked there until 1962, completed his first play on Boxing Day that year and sent it to Suhrkamp: it was six hours long. Karlheinz Braun, editor of *Deutsches Theater der Gegenwart*, who was in charge of Suhrkamp's theatre department, helped him to cut it down. Working as night clerk in a Wiesbaden hotel, Sperr retyped it four times on a rickety old portable.

In 1966 it was performed in Bremen and Berlin under the title *Jagdszenen aus Niederbayern*, "Hunting Scenes from Lower Bavaria". Its plot is simple. Abram, a village fool more interested in boys than girls, tries to "be normal" by getting Tonka, a village girl, with child. When the whole village rebels against this contrariness ("A man makes children, and a pansy makes pansies. Can't have anyone messing around with the natural order of things"), he kills her and runs away. The police offer a reward for him. The village hunts him down and invests the reward in a new church organ. Everybody is happy. A year later the Munich Kammerspiele produced his second play, *Landshuter Erzählungen*, a Romeo and Juliet variant set in a Bavarian town. Sorm has got Sieglinde with child "out of real love, because she's got money". The parents of the lovers become involved in a deadly feud fought out by means of building "accidents", both parents being local builders. The victims are buried by communal silence. *Gemütlichkeit* again prevails.

Sperr has nothing in common with any living playwright. He owes nothing to anybody. It is probably sheer coincidence that he appears to continue a forgotten trend and fulfil a forgotten hope of German drama—the inverted *Volksstück* (or popular, lowbrow play) pioneered by Ödön von Horvath, Marieluise Fleisser (*Pioniere in Ingolstadt*) and Heinrich Lautensack. He is unlikely to have been familiar with these authors when he began to write his own plays. His characters are plausible, their dialogue idiomatically accurate, very funny, yet pregnant with the innuendo of menace. The financial determinants of social relations in West Germany (agriculture in the first play, small industry in the second) are observed with the fastidiousness of a chartered accountant. And—miracle of miracles these plays are extremely entertaining: only when the curtain falls do we begin to think. Then the thought of what is wrong with Germany and what can be done to mend it is not easily expelled from the spectator's mind.

Gerlind Reinshagen wrote her first play *Doppelkopf* in 1967. Its subject is the annual office outing. Heinrich Hoffmann, head of a building firm's accounts department, has the unenviable task of arranging the outing and bridging the tensions between employer and employees, between white and blue-collar workers, between office and building staff. Torn between rival groups, he loses his head. Overlapping dialogues, four simultaneous actions and a running commentary by a dwarf are minor complexities: the major one is the *tone* of the play: ostensibly realistic, brilliantly accurate in idiom and diction, it explodes every so often into sheer mania. Only verisimilitude of a high degree allows its sudden departures from plausibility to be felt as magic. The shock of madness in the midst of triviality transforms the industrial landscape into myth. It is a form of surrealist theatre far removed from Breton's and Eluard's ideas.

Jochen Ziem and Hartmut Lange might be considered as links with the playwrights of East Germany, for both of them, though working now in West Germany, are immigrants from the East. Both are men of the Left and both have been strongly influenced by Brecht. Ziem was born in 1932 at Magdeburg, studied in Halle and Leipzig, worked with Brecht in East Berlin, moved to the West in 1956, worked there originally as an unskilled labourer, then as journalist, became editor-in-chief of Germany's first consumer research magazine and left it in 1965 to start on a novel of some 600 pages to be called *Die Einladung*. "The Invitation", the story of a West German couple's visit to the wife's parents in East Germany. The novel still remains uncompleted, but as by-products he wrote a radio play on the same subject (broadcast in 1966 from Baden-Baden), a television play and finally a stage version under the same title. It had its first night at the Schlosspark Theater, Berlin, in April 1967. That December his second play, *Nachrichten aus der Provinz*, "News from the Provinces", was performed by Boleslaw Barlog's experimental stage, the Schiller Theatre "Workshop" in Berlin.

Ziem's plays are semantic theatre of a most unusual kind. In *Nachrichten aus der Provinz* he dramatized actual newsclippings, taking sometimes as little as a single line (policeman after bullying a student into terrified silence: "... nation—all cowards!" ... times a small incident (dre... to recruit: "Your f-ing rifle... f-d up, you couldn't even sh... with it"), or a bigger one (pa... centration camp boss indign... fellow-prisoner sentenced f... crimes against children: "... camp we never did the kids ... out at least singing w... first").

Ziem believes that such ep... describe not only individual ... whole nation: no language ... world, he says, is richer ... than German to narrate ... justification into an ... against others. In this ... plays are linguistic studies ... ploys language to indict ... drama does not derive, like ... cal one, from the clash of ... but from the fact that ... accusing someone else, ... self. No one since Kurt ... has done more to help us ... German linguistic clichés ... those of most other nations ... merely banal but have a ... pose—that of converting ... anger.

Born in 1936, Hartm... wrote a play about his experi... a coal miner, *Senftenberger ... ungen*, and sent it to ... Langhoff at the Deutsches ... East Berlin. Langhoff ... Peter Hacks, then his chief ... *turg*, who wrote a long ... it and its sequel, *Marski ...* gaged Lange as his assis... 1963, however, Langhoff ... were fired as a result of Hall... by *Der Hundsprozess*, "The ... Trial", and *Herakles* have ... formed at various German ... Both are dialectic studies ... Lange. The first begins with ... procession full of flags, ... monstrances and images of ... led by a holy inquisitor ... followed by fawning dogs, ... monkeys. They are on their ... Karpantia's province to ... it and question its Adminis... about certain deviations from ... gel. Karpantia has been a ... communist, is supported by all ... but has been a little too ... A trial follows in which ... pressure, open threats, twisted ... lies, forged documents and ... appeals for loyalty to ... mmon cause follow each ... in such dizzy succession ... Administrator and his ... end up in utter confusion. ... terrorized? Have they ... converted? Did they give in? ... conquered? No one ... But the Administrator is ... although he, too, seems to ... times that this is all to the ... and his followers are guillo... Having lost their own heads, ... equipped with dogs' heads ... they can no longer be dis... from the inquisitor's ... followers.

... age is anything but a black-... artist: a second act, in... ... between the arrival of the mis... ... its departure, shows the ... of the medal: St. Stalin ... only an inquisitor but has in ... mountains. He was not ... because he strove for appro... because he had the courage to ... unpopular thing. He did it ... of vanity, not for self-enrich... ... for his own glorification, ... others.

... premise, which madly irri... Western audience, was fur... ... in *Herakles*. If it is ... Hercules cleaned up much ... on earth, Lange asks, ... the price mankind paid for ... the job well done? Was ... duty? How far was it moti... by Hercules's self-interest? ... not have been better to do ... this hero or any other? Such ... an antidote a play again built ... model of a Hegelian triad. ... recommends that it should be ... by the same cast as *Der ...* process, but in such a manner ... the "good" Administrator ... now play the "wicked" ... who destroys Hercules. ... wicked inquisitor of the ... play should now take the role ... hero Hercules. The plot is ... complex, follows a cyclical ... and ends again in a depressing ... Depressing because Lange, ... his brilliant mastery of dia... now sees an endlessly con... class struggle, perhaps leading ... progress, but each step pur... as a forbiddingly high cost ... ... of his gambit, the bril... ... his moves, but also his ... suppressed sense of loss, reveal the school through which he has gone in East Germany. "The G.D.R.", he says, "is the perfect greenhouse for raising talents. But as soon as they are ripe they are forbidden." This is not only his own tragedy but also that of Peter Hacks and Heiner Müller. Hacks's tragedy is even greater than Lange's. Born in 1928, he wrote his first play *Das Volksbuch vom Herzog Ernst* in 1953, saw his second one *Eröffnung des Indischen Zeitalters* performed successfully by the Munich Kammerspiele in 1955 and emigrated the same year to the G.D.R., taking with him the completed manuscript of *Herzog Ernst* and the first draft of his third play *Die Schlacht bei Lobositz*. The G.D.R. celebrated his coming in many articles and speeches, citing it as evidence of its own cultural superiority. For a year Hacks worked with Brecht's Berliner Ensemble, then Walter Langhoff engaged him as *Dramaturg* for the Deutsches Theater. In 1957 the East German Academy of Arts awarded him their Lessing Prize for *Die Schlacht von Lobositz* and in 1958 the East Berlin Kammerspiele performed successfully his fourth play, *Der Müller von Sanssouci*, based on an idea by Brecht. These early plays were published in January, 1961, and reviewed in the *TLS* on March 3, 1961.

Then, at the height of his fame, his luck changed. Three steel workers wrote a letter to the party newspaper *Neues Deutschland* to complain about the quality of the pressed coal briquettes their mill had been sent by the coal miners of the Senftenberg region. Hacks considered this as an historic occasion, the replacement of old-fashioned working-class solidarity (which, according to Hacks, worked only against capitalism) by a new communist solidarity—that between workers and the whole people. Under capitalism workers had not only the right but the moral duty to produce shoddy goods so as to contribute to the breakdown of capitalism. But under socialism it became their duty to produce the best possible goods, regardless of wages and living conditions that might militate against quality. Having so far limited himself to historical parables in the Brecht manner, he felt that he had now found his first contemporary theme.

He went to live with the miners of Senftenberg, wrote the play among them and sent it to the East German Henschelverlag as his entry in a competition for the best modern play by a G.D.R. author. Langhoff bought it and put it into rehearsal at the Deutsches Theater. At this point, the play was still called *Brikett*s. Then lightning struck out of nowhere. The play was cancelled. The workers of the Senftenberg region (where Hartmut Lange had also lived and written his *Senftenberger Erzählungen*) were assigned to discuss revisions with the author. The main complaints were that he had reduced the development of the G.D.R. to a process of surmounting difficulties; in the attempt to surmount them, new difficulties appeared to turn up. ... social problems, Hacks had projected a series of self-perpetuating antitheses (exactly what Hartmut Lange has in fact been doing in all his plays completed since leaving the G.D.R.). Instead of presenting the dictatorship of the proletariat as the emergence of incipient communism, he had presented it as the struggle against capitalist remnants. He had, in short, dwelt on the negative instead of accentuating the positive.

He rewrote the play and called it *Die Sorgen und die Macht*. "Problems and Power". Langhoff picked it up again and produced it as East Berlin's most important theatrical contribution to the Berlin Festival of 1961. It got a mixed reception. There was a rumour that the party had papered the house with a negative clique which had been responsible for all the booing. This public disapproval was cited at the Sixth *Parteitag* in January, 1962, to justify the demand that the play should be taken off. A week later it was cancelled. Langhoff and Hacks were severely reprimanded and ultimately fired. Walter Ulbricht, however, went out of his way to tell Hacks that no one was angry with him, everybody was agreed on his talent, but he should think more carefully before offering another "unfinished" play to the public. Professor Kurt Hager, the chief party theoretician, summed it all up by saying: "Hacks sees human relations in our society primarily from the viewpoint of bourgeois psychology. How else can he explain that his protagonists are motivated almost exclusively by material acquisitiveness, by the pursuit of money and sex?"

By 1965, when the Berlin Festival came around again and no other G.D.R. playwright of international standing had a new play ready, the establishment, *faute de mieux*, fell back on Hacks once more and staged his next play, *Moritz Tassow*. There was an almost farcical repetition of what had happened before. The eleventh Plenum of the Central Committee called the play "obscene" and *Neues Deutschland* wrote that "Justified criticism of particular scenes has shown the necessity of rewriting the play in cooperation with the author." *Theater der Zeit*, the G.D.R.'s theatre magazine, complained that Mattuka, the communist functionary in the play, was proclaiming a policy of "simple pragmatism which lifts practical utility to the status of truth".

Quite right: but that was the point of the play. To escape the kind of criticism to which he had been subjected before, Hacks this time practised an old Brechtian dodge: he removed his action into the past so as to view the present in a better perspective—the action begins in 1945. Moritz Tassow, a swineherd who has hidden his hatred of the Nazis by pretending to be deaf and dumb, begins to talk: he demands freedom now, paradise for all, perfect primal communism, all produce of the land to be shared by all. Needless to say, the dream collapses after a few months: the peasants are



A scene from Moritz Tassow *by Peter Hacks.*

Oxford University Press

Problems in European History: A Documentary Collection
The books in this new paperback series present original source materials on critical documents and specific problems in European history. The scope is purposely restricted so that the reader may exercise independence in analysis and interpretation. Each volume includes an introduction and annotations.

The British Aristocracy and the Peerage Bill of 1719
Edited by John F. Naylor
21/6 net

The Ninth of Thermidor
The Fall of Robespierre
Edited by Richard Bienvenu
3 text-figures 21/6 net

Plombières
Secret Diplomacy and the Rebirth of Italy
Edited by Mack Walker
1 map 21/6 net

The Thirteenth of May
The Advent of de Gaulle's Republic
Edited by Charles S. Maier and Dan S. White
4 text-figures 23/6 net

Galaxy Books

Mysticism Sacred and Profane
An Inquiry into some Varieties of Praeterpatural Experience
R. C. Zaehner
14/- net

The Scientific Estate
Don K. Price
15/6 net

Communication and Social Order
Hugh Dalziel Duncan
25/6 net

A Sand County Almanac and Sketches here and there
Aldo Leopold
15/- net

The Heritage of the Reformation
Wilhelm Pauck
23/6 net

Hong Kong Posthumous Pieces
Wei Wu Wei
37/6 net

Minnesota Paperbacks

Geometry and Chron... in Philosophical Persp...
Adolf Grünbaum
27/6 net (also available in hard cover)

Oxford Books in paper...

The Powers that Be
J. S. Cunningham
15/- net

Elements of Fiction
Robert Scholes
8/6 net

World Prehistory
A New Outline Being the Second Edition of 'World Prehistory'
J. G. D. CLARK



'For anyone who wants a summary of the facts of world prehistory stated with high authority and intelligence—here it is.' *The Observer*
This second edition has been entirely rewritten to take into account further research and developments since the book first appeared in 1961. In particular the greatly-increased volume of radio carbon determinations has enabled the author to base his discussion on a more accurate and detailed chronology. *Cloth 45s. net*
Paperback 18s. net

Cambridge Studies in Medieval Life and Thought, Third Series 1

The King's Hall within the University of Cambridge in the Later Middle Ages
ALAN B. COBBAN
The first detailed study of the King's Hall, Cambridge, from its foundation in the early fourteenth century until its dissolution in 1546 when it amalgamated with Michaelhouse to form Trinity College. This study is based largely on the 26 extant volumes of the King's Hall accounts which form one of the fullest sequences of medieval collegiate records in Europe. *70s. net*

The Parish Chest
A Study of the Records of Parochial Administration in England
Third Edition
W. E. TATE
'A valuable study of parochial records, ecclesiastical and civil.' *Manchester Guardian*
'For many years to come it is likely to remain the standard introduction to an important, and neglected, mass of historical material.' *Time and Tide*
For this third edition, Mr Tate has revised the text and replaced Appendix II with up-to-date information on county and other major local record offices in England. *75s. net*

English Books and Readers
Volume I: 1475-1557
Second Edition
H. S. BENNETT
Comment on first edition:
'He has brought a clear head and an infinite capacity for taking pains to the sifting and orderly presentation of his evidence, which he has distilled into 238 closely reasoned pages . . . It will be a standard reference-book; a lucidly arranged collection of passages illustrating literacy, the regulation of the book trade, and the aims and methods of authors, translators and printers.' *The Times Literary Supplement*
For this second edition Mr. Bennett has corrected errors in the transcriptions and references and incorporated some material from his subsequent researches. *60s. net*

The Library of Living Philosophers
The Philosophy of Martin Buber
Edited by PAUL ARTHUR SCHILPP and MAURICE FRIEDMAN
Published in the U.S.A. and Canada by Open Court Publishing Co.
£9 net

Now reissued:
The Hunting of Leviathan
Seventeenth-Century Reactions to the Materialism and Moral Philosophy of Thomas Hobbes
SAMUEL I. MINTZ
40s. net

The History of English Law
Volumes I and II
Third Edition
F. POLLOCK and F. W. MAITLAND
Introduction by S. F. C. MILSOM
Each volume: 65s. net
Also in paperback 30s. net each

CAMBRIDGE UNIVERSITY PRESS

moves in and divides the land. Just as Brecht had claimed all along that Mother Courage, in spite of the fact that his play bore her name, was not its heroine but merely a warning example, so Hacks now claimed that Moritz Tassow, in spite of the fact that he had named his play after him, was not a hero but a villain: the real hero was Maltukat. Brecht got away with this kind of argument; Hacks did not. The play was taken off. Hacks now lives by writing children's plays (*Kasimir der Kinderdieb, Der Schuhu und die fliegende Prinzessin*), adaptations of operettas (*Die schöne Helena*), translations (Aristophanes, Gay, Synge) and on the earnings of performances in the West.

Others have had to make extensive concessions to get their work performed. And yet some of the plays, even after the many alterations they have undergone, remain of considerable interest; in some cases the alterations have actually improved them. Let us take a relatively poor play, Horst Salomon's *Katzengold*, as a case in point. The ex-miner author, born in 1929, wrote his first play *Vertrieb* for the local miners' club theatre and then turned to his first major opus, the story of a mining disaster in which old Piontek, who thinks he may have betrayed a comrade to the Nazis many years ago when he was unconscious from torture, sacrifices his life for his fellows by putting down a luminous arrow, the "Katzengold" of the title, which saves them by showing the way to their hiding-place. His son, a useless beatnik at the start of the play, becomes a Real Man in the course of the rescue work.

The theatrical collective charged with staging the play rewrote it completely, saying that in its original form it might just as well have happened in the West. Instead of dealing, as it should, with right and wrong, it dealt with bourgeois values like good and bad. Instead of showing, as a socialist play should, that people could learn, it merely showed that they could be heroic. In the revised version Piontek therefore is rescued alive so that he can learn from his mistakes. The beatnik is no longer his son; his heroism is thus motivated by the process of growing up to a sense of responsibility, not by filial devotion. Most important of all, the wicked mining engineer who causes the disaster becomes an inexperienced one who wants to kill himself for his folly, but is persuaded by his colleagues to remain: they know that he has learnt his lesson and will be extra careful now.

Kurt Bartel's play *Der Grosse Gegenstand*, "The Large Objective", underwent even more complex alterations. Written in classical verse and striving for the open form of a Shakespearian play, it treats a similar theme, a threatening oil explosion which results from hasty, unskilful drilling operations. The culprit wants to denounce himself to the police, but the experienced party members tell him that going to prison helps no one: let him instead work twice as hard at the job he has learnt and pay off his debt that way. In a secondary plot a German lady geologist who loves a Russian oil expert gives him up and stays in Germany because she feels that to forgo one's private happiness is part of the debt Germany still owes the Soviet Union. Just in case this might be considered as sentimentality, there is a subsidiary argument: Russia has enough geologists, East Germany too few.

Heiner Müller's first play, *Der Lohndrücker*, was the frankest, most critical play about life in East Germany ever to be performed in one of her own theatres. It was reviewed in the *TLS* of March 3, 1961, and the present writer believes that it remains the best play about life in the G.D.R. written by any G.D.R. playwright. Nowhere, not even in Brecht's best plays, has the dilemma of the industrial worker under a nominally socialist regime been more lucidly expressed. It is one of the milestones of socialist drama. The Party tolerated it because it needed a whip in mid-1958. But already a few months later, when Müller's second play, *Die Korrektur*, was performed in Leipzig, the wind had changed: it was taken off after a few performances. His third, *Die Umsiedlerin*, only found a student theatre to give it a trial run in the G.D.R. Since then he has eked out his existence by adapting other people's plays (an interesting translation of *As You Like It* was performed in Munich two years ago). His most ambitious work is an adaptation of Sophocles's *Philoctetes*—a complete reworking of the myth, poetically and intellectually the most demanding play to appear in Germany since Brecht's heyday. Played by three clowns on a stage flooded with light, it was the most fascinating stage performance West Germany saw in 1968. That the play has never been performed in Müller's own country, the G.D.R., serves to stress the tragedy of his life.

Not much need be said about some of the other G.D.R. playwrights of whom Helmut Baierl (*Die Feuerlilie, Frau Flinz*) is certainly the most talented though not always the most clear-sighted. Rolf Schneider now writes mainly fiction and television plays. One of the last editors of *Aufbau*, a periodical banned in 1958, he has published some excellent parodies—*Aus zweiter Hand*, a volume of very good short stories—*Brücken und Gitter*, and a number of radio plays. He won the Lessing Prize in 1962; his most recent play is the documentary *Prozess in Nürnberg*. Alfred Matusche wrote a good war play in 1958, *Nackter Gras*; he has written nothing since then, and he may be dead. Rainer Kerndl made his name with plays about the conflict of generations—such as *Schatten eines Mädchens*, and *Seine Kinder*—that read like belated Ferdinand Bruckner. Harald Hauser, Hedda Zimmer, Hans Lucke and Hans Pfeiffer all manufacture orthodox party plays with a thin veneer of entertainment. Karl Kleinschmidt has cultivated an odd genre—communist farces. Hannes Freitag, Claus Hammel and Helmut Sakowski write realistic plays with idiosyncrasies in an industrial setting.

Many of the dramatists recognized in *Deutsches Theater der Gegenwart* have been discussed above, while some, such as Wolfgang Hildesheimer, have not been mentioned at all: enough has been written about absurd theatre. Considerations of space have precluded discussion of promising dramatists like Egon Monk, Peter Hacks, *Die Tibinger Mahlzeit*, Rainer Fassbinder, Michael Hatry, Wolfgang Lohmeyer, nor has there been room to deal with older German playwrights of the stature of Carl Amery, Herbert Asmodi, Manfred Dorst, Peter Hirche, Claus Hubalek, Wolfgang Grütz, Reinhard Baumgart, Günter Rudorf, Thomas Valentin, Dieter Waldmann and Hans Wollersdorff. The purpose of the present review has been to trace significant trends, not individuals.

The Duce in the 1920s

RENZO DE FELICE: *Mussolini il Fascista*. Volume 2: *L'Organizzazione dello Stato fascista, 1925-29*. 600pp. Turin: Einaudi. L.6,000.



L'Organizzazione dello Stato fascista 1925-29 is the second part of Professor De Felice's second volume of his monumental biography of Mussolini (the first part was reviewed in the *TLS* of February 16, 1967). He is careful to show that even after Mussolini's notorious speech of January 3, 1925, the Fascist regime was as yet far from the authority which it acquired during 1926. Until late in 1925 Mussolini depended to a great extent upon the people whom Professor De Felice calls the "fiancheggiatori": moderate, basically conservative opportunists who regarded Mussolini as a protection from greater violence. In the summer of 1925 Mussolini appointed two of these as his Ministers: the banker, Volpi di Misurata, and the industrialist, Belluzzo. By the so-called Pact of Palazzo Vidoni in the following October the General Confederation of Industry, in return as it were, agreed to accept the Fascist Corporations as the sole representatives of labour. Fascist outrages against masonic circles, particularly in Florence at this time, kept things in suspense. Mussolini exploited this situation to get rid of Farinacci as secretary of the Fascist Party. The two men had been quarrelling fairly openly because Farinacci had encouraged party violence at a stage when Mussolini wanted to discard it. Thus Mussolini was able to support the transformation of the *squadristi* into the Party Militia, and to triumph with all the opportunists as the champion of order, even of moderation.

The King, the Senate and the Army, however, were still not quite convinced. It took the four attempts upon Mussolini's life in November, 1925, and April, October and November, 1926, to rivet Mussolini's authority upon the Italian nation; of all his adventures these *arrentati* brought him the best results. For a great majority of the Italians came thereby to agree in regarding his person as indispensable, and so he was able to introduce without serious opposition the whole apparatus of the police state, capital punishment and other new penalties, and the Special Tribunal with its strange composition of Militiamen and others like them. It is interesting that, when they were introduced in November, 1926, there were forty-nine votes against these measures in the Senate, but only twelve in the Chamber. This, the most serious opportunity to save constitutional government, was entirely missed by the King, as Caviglia noted in his diary at the time. Mussolini put the new machinery directly into his own hands by taking over from Federzoni the Ministry of the Interior. He proceeded to put enormous emphasis upon the functions of the Prefects in the Fascist State; apart from the secret police now headed by Bocchini, they became its chief instruments.

This was all part of his playing down of the Fascist Party—all for the State, little or nothing for the Party now. Farinacci's successor, Augusto Turati, had to accept this. The *Carta del Lavoro* and the new role of the Grand Council were all part of the same story. The basic thinking that went into the *Carta del Lavoro* was done by the ex-nationalist, Alfredo Rocco, but the actual drafting was the work of Giuseppe Bottai. Under-Secretary at the Ministry of Corporations over which the Duce himself presided—this was a period during which he seemed willing to accumulate any number of Ministries within his direct control. Professor De Felice makes it clear that the *Carta* was bound to spell disappointment for the syndicalists still left in the Fascist Party, disappointment which was even cautiously expressed by Edmondo Rossoni over the rigidity of state control. Professor De Felice particularly emphasizes the new key position in the Fascist constitution given to the Grand Council by the legislation of 1928 and 1929. The Grand Council was made into the chief organ of the government, coordinating all the latter's activities. Mussolini convoked it and presided over it, and all its members were his nominees. It was now to be consulted with regard to the succession to the throne and the royal prerogatives. Finally it was to choose Mussolini's successor. It was extraordinary that the King allowed all this to go through, but by now—although angry enough—he seemed to have become paralyzed. At the same time Mussolini gave the last blow to the ghost of liberal democracy by empowering the Grand Council to vet the lists which the corporations were to put to the Italian electorate to accept or reject—these nominations were to replace the elections of the past. Giolitti's last speech in the Chamber was a protest against this destruction of the citizen's choice.

Throughout his account of these years Professor De Felice shows the development of Fascism in its final form to have spelt the defeat of the Italian working class. He refers to Rossoni's last demotion in November, 1928, when he was silenced, ironically enough, by being appointed a member of the Grand Council. In the spring of 1929 there was a last flicker of self-assertion from the metal-workers in Milan who began within the Fascist framework to nominate their own representatives in each factory. A powerful protest came from the *Confindustria*, asserting that the achievement of four years of Fascism was being called in question, and Mussolini, Bottai and Turati accepted the industrialists' claim. Earlier Professor De Felice had shown Mussolini's insistence upon fixing the lira at 90 to the pound sterling (*quota novanta*) as an assertion of his power as against the bankers and industrialists, but in 1929 the metal-workers were obliged to tow the line.

Throughout this volume Professor De Felice fails to find any genuine pro-Fascist enthusiasm in the foreign admirers—of Mussolini ever, rather than of Fascism—he quotes the Duce's own phrase of August 2, 1928, as saying that 2 per cent of the universe, the sons of Italy were Fascist—but not even from the pro-Nazi entourage of German and Austrian princes. When Bottai himself just before 1929 had protested in his *Critica Fascista* against the boredom of the Italian newspapers all saying the same thing, Mussolini silenced him: rumours of imminent liberalization never came true because the Duce knew that he could not afford them.

And yet in the so-called plebiscite of March 24, 1929, when the Grand Council's list was put to the vote, there was a huge affirmative. Professor De Felice devotes a long and last chapter to this affair, including an instructive table of the federations and associations represented originally and on the list. He shows that there was little or no effective opposition within Italy even from the communists, and ascribes the urbane efficiency of Mussolini's "Fouché", Bocchini, to the fact that Mussolini's huge majority in this plebiscite was supposed to be therefore without great significance. He feels that, just as Croce's illusions continued, Italy also continued to think of herself in pre-Fascist terms; she certainly did not foresee Mussolini's downfall.

An extra reason for the size of the votes on March 24 was, of course, the signing in February of the Lateran Agreements, not to be ratified until June. Professor De Felice's penultimate chapter is devoted to the *Conciliazione* between Fascism and Catholic Church. He argues that this was perhaps Mussolini's most and important success in the field of Mussolini's] whole political career. The reasons for this statement are obvious. From the point of view of measuring Mussolini's character and ability the fierce speech delivered to the Senate and Chamber before the ratification, particularly interesting. He prepared to risk the whole settlement rather than to seem to have ordered to the Church, for the sake of education, because he knew correctly that the Lateran Pacts were as valuable to the Pope as to himself. Professor De Felice, however, austerely bans any enthusiasm for Mussolini the person except for the profondo dell'animo"—that he was "anticlerical" rather of *Mussolinian Organizzazione dello Stato fascista*, Mussolini. At the end of the *zione dello Stato fascista*, a hundred pages are devoted to appendixes supplying a wealth of valuable and interesting documentation instructions from Mussolini to the press or about Mussolini, police reports on Zamboni's attempt on Mussolini's life and on the execution of March 1929—this text is admirably illustrated, and perhaps be added that Professor De Felice has chosen to include Mussolini's foreign policy before 1929 in his next volume, called *Il Duce*.

A brilliant contribution to the controversy on the future of selective education

Culture, Anarchy and the Public Schools

by T. E. B. HOWARTH

High Master of St. Paul's

A challenge to some of the more fashionable contemporary educational theory which the author considers to be often slipshod, unrealistic and ultimately dangerous to the national interest. He illustrates the extravagance and unreality of much current educational theorising with a series of quotations, many of which will arouse not only scepticism but amusement among practising teachers. 21/-

Robert Graves

THE CRANE BAG and Other Disputed Subjects

A new collection of essays, lectures and articles which range from bull-fighting to reincarnation, from memories of Graves's childhood to the lost continent of Atlantis, and including thoughts on his recent translation of *The Rubaiyyat of Omar Khayaam* and on how the Bible should be translated into English without loss of holiness. 42/-

CASSELL

حكذا من الأصل

From the private parts of Traveller

NORMAN MAILER: *Why are we in Vietnam?* 208pp. Weidenfeld and Nicolson. 30s.

Indeed, *are* they in Vietnam? Are Americans are different from the British, are not in Vietnam except in the metaphysical sense implied by the title of Peter Brook's show, *US*. Norman Mailer is in Vietnam either; nor are the characters of his novel, they being a group of Texans engaged in a hunting expedition in Alaska. (Vietnam is merely mentioned until the last page.) Presumably part of the novel's purpose is to try to explain the kind of young American who might be going to fight in Vietnam.

We know, from Norman Mailer's earlier and lucid book, *The Armies of the Night*, that he has reflected on his personal involvement in anti-war activities in Washington, and that this author tends to ascribe natural sympathy with the values of "manhood", discipline, action and courage upheld by soldiers and policemen than those with the sloppiness of intellectuals". He has identified himself in the past, both with tough, fairly servicemen and with disaffected hipsters; but now these two life-styles are poles apart, and Mailer does not know where he stands. Jack Kerouac seems to be having similar difficulties.

On the last page Mailer commends Tex for his inconclusiveness and honesty. The narrator, D. J., after the ghastly expedition with Tex, his friend announces: "Tomorrow Tex and I we're off to see the wizard in Texas." He continues:

> Not that is, I'm a black-ass cripple from Harlem. You know. You never know what you've been lumping you through with.

We are not to know whether Mailer's irony is in any sense celebrating the values and behaviour of Tex or D. J. or his father, Rusty, or whether he can claim to be consistently satirizing them, from the standpoint of a committed rebel.

The *International Times* published two years ago a couple of tape-recorded interviews with soldiers, a quiet young Glaswegian who had killed Communists in Malaya, and an American college boy on his way to kill Communists in Vietnam. The Scot had enjoyed himself, risking his life to kill others, and described his adventures in a lively, straightforward manner, punctuated by colourful obscenities, without introspection or ethical considerations. The American was far more cerebral:

> Today we tend to glorify the intellectual man at the expense of the physical man; and the war in Vietnam is a war in a totally physical world, a masculine world based on the kind of aggression that I want. I need to learn my capacity to run or crawl or punish my body in the mud and the slime and the dirt.... It's a way of proving manhood. I guess it was possible in the old West.

These two attitudes—spontaneous battle-lust, expressed with foul-mouthed glee; violence-in-the-head, expressed in cant about manhood—are present in Norman Mailer's book, but they are neither welded together nor kept separate: they are simply muddled up.

In *The Armies of the Night* Mailer congratulated himself on the style of this (earlier) book, remarking that he "never felt more like an American than when he was naturally obscene—all the gifts of the American language came out in the happy play of obscenity upon concept". The words which he labels obscene stud almost every paragraph, monotonously, which is a pity since he is also illustrating, quite seriously, the significance of some of them—the specifically American usages around "ass" and "butt", incest and oral copulation. Tex and D.J. leave the rest of the party and go on an expedition of their own, without weapons. They play with the offending expressions persistently, and the author comments:

> Hey, hey, is this the way they really talk? And at sixteen and seventeen ... And all that pederastic palaver? Hell, yes. They is crazy about each other. They even prong each other's girls when they can, but fear not, gentle auditor, they is men, real Texas men, they don't ding ding ring a ling on no queer street with each other.

But then the author gets them under the same blanket and discusses, in the same style, what the boys would like to do to each other, and what is holding them back. The swear-words refer to incest, and oral and anal intercourse. No doubt it is possible to generalize about a nation on the basis of its favourite swear-words. But this is only a rough stab at such an attempt; and, surely, such a study does not help much in explaining why the Americans, rather than any other nation, are "in Vietnam".

The animals which the boys see are treated anthropomorphically. They are imagined to be issuing challenges (in the same foul-mouthed style, needless to say). There are descriptions, too, of the lovely countryside—with "some sweet wine of old funk in the moss as well, some odor of dwarf's armpits wiped with velvet, thank you, milady". Big Daddy Rusty has a page of interior monologue about his need to kill a grizzly bear, set out in terms of sexual fulfilment, racist patriotism and businessman's anti-communism. It is uncertain how far Mailer sympathizes with Rusty's stupid points. He has written elsewhere: "You see, my mind wanders. It dissipates. I have no patience left for quiet exposition." Yet he managed exposition very well in *The Armies of the Night* and it is a pity that this novel is such a miscellany of moods, emanating from the private parts. To use a British vulgarism, he has a mouth like a vulture's crutch.

BLAGA DIMITROVA: *Journey to Oneself*. Translated by Radost Pridham. 252pp. Cassell. 35s.

Blaga Dimitrova is a Bulgarian poet who has published four books of verse. This is her first novel. Sheer exuberance combined with the courage of her very feminine self-consciousness are just able to make something more of it than the garrulous woman's view of herself it nearly is. A love affair is perilously exposed to the conditions of life in a work camp in the Rhodope mountains. The traditions of such camps are by now almost mythically familiar: the work brigades, the boredom, the strains of communal life, the eruption of ideological differences—but here the camp and the political beliefs which prop it up are ambiguously treated, used more as pretext and backdrop than as subject-matter. The narrator is Raina, the daughter of a disgraced Royalist officer. In order to go to university she must disown her name and upbringing. She cuts her hair and looks for anonymity among the collection of throwouts, idealists and lost souls who are working on a vast construction site in the mountains. There, a dungareed Joan of Arc, sprendeagled on the scaffolding, she sets about obliterating her sex as well as her background.

She is a romantic girl of eighteen, though, and before long she's fallen for a handsome chief architect, who is made to embody all those doubts and notions about men which emancipated women sometimes indulge in here as well as in Bulgaria. Men feel differently about sex and they respond to the sort of woman who can simply accept this. An intelligent woman engaged in unwomanly tasks must either dissemble or identify with the man, if only to give him what he wants. Raina tries to accept the conditions of her affair with Vlad—the passionate, uncommented-on couplings, her ignorance of his feelings about her or other women—but secretly she goes in for jealous fantasies, presented as realistic accounts of what's actually going on behind her back, and she exercises these weaknesses as exercises designed to help her understand Vlad's character.

The two years Raina spends in the mountains and her sudden decision to leave and go to Sofia are told in flash-backs from the lorry which is rattling her down the mountainside. The image of travelling backwards, watching her real life recede, is beautifully worked into the texture of the story, the only strand of it in fact which survives what Raina herself describes as the "single chaotic pile" of imagery which characterizes both her state of mind and the form in which the story is told. The love affair is made to stand in for the whole process of self-discovery. She submits (as she would see it) to love and to her own femininity, and she accepts a future which rejects both the soft delights of Sofia and the rigidities of the old-style communist, who threatens to reveal her past, for the cleansing possibilities of building a new Bulgaria.

This equation of sexual self-discovery with a small nation's need to accept its nature before it can effectively envisage its future might have worked. It doesn't, because the fusion of the two interests is an artificial one; neat, but unrelated to all that is most vivid and exciting in the book.

The winner of the first £5,000 Booker Prize for fiction will be chosen from the following six novels. The authors are in alphabetical order: *Figures in a Landscape* by Barry England (Cape); *Impossible Object* by Nicholas Mosley (Hodder and Stoughton); *The Nice and the Good* by Iris Murdoch (Chatto and Windus); *Something to Answer For* by P. H. Newby (Faber); *The Public Image* by Muriel Spark (Macmillan); *From Scenes Like These* by Gordon M. Williams (Secker and Warburg).

Artists

DAVIS: *The Last of the Greeks*. 295pp. Macmillan. 35s.

One of the Greeks is an aging academic painter called Mark Olivin Davis has chosen not in his life to demonstrate (presumably her own, sorrow he has no heir. Prentiss asked to hand over a prestige to the wizened papa of European avant-garde, Jean Ange, a man who, besides excelling painter, writer, choreographer and film-maker, ran off, thirty or forty years ago, with Prentiss's wife, Ariel. The week is to be filled with occasions at which Alexander is to be honoured, Prentiss inevitably humiliated; and the author has a series of unconvincingly formal devices to introduce us to the two mingled families. Their antics are set against an august Gainsborough background, to have been contributed by Noel Streatfeild and set down by some neglected child of Dr. John's.

Three generations are paraded before us, each a diluted, degenerate offshoot of the last, so that the final solitary offspring is a cadging, lazy lounger on a motor cycle, who leaves as his elders mourn. The daughter submits languorously to analysis and breaks out of misery a suitor she doesn't want. She raunchily fixes bottle tops to her and eventually acquires an unlikely patroness. The daughter of Alexandre ménage has been spied on by the resistance, has been fathered by her half-brother, been the friend of Mr. Marx; her mother's first husband and now, unaccountably, her salvation in opening a restaurant with private rooms. The author may be too enthralled by her creations to allow them breathing space; stories of incest and of kingly ancestors are so deliberately grandiose in their turn (or stone) but she has not had the sense to be vague about the artists' achievements. Jean Ange, for instance, is an acknowledged genius who has fashioned taste, several fortunes and conflicting wealth an improbably lavish state funeral. Prentiss is a successful portrait painter of ... it is suggested—a not very inspired kind. Both men have tried to behave decently to their families, both appear to have failed. The novel ends with the presentation dinner, Prentiss's evasive words of praise and Jean Alexandre slipping under the table to his mercifully ludicrous death.

It is not at all clear what the author is telling us. If these two old men are the pompous charlatans they seem to be, no cheering alternative is offered by the neuroses of the next generation or the revolt of the one after that. Perhaps it simply is not possible to nourish a family and a talent. Certainly the two men are seen to put the best of themselves into their work. Perhaps what makes this such an unsatisfactory novel is simply that the characters have no selves, and are as contrived and empty as the book's hideous dust-jacket

Lovers

ANN QUIN: *Passages*. 112pp. Calder and Boyars. 25s.

Ann Quin's style is sometimes perverse and tricksy, but in this account of a journey and a search, the juxtaposition of precisely caught experiences, apparently unconnected, with the confused overall shape of the story can suggest exactly the reactions of the traveller whose senses acquire a new responsiveness to detail, to particular sounds, faces, physical impressions. While all those shaping habits, critical or moralizing, which accompany a life made up of familiar activities and surroundings are suspended, made redundant.

A woman and a man, her lover, and, ambiguously, another side of herself, are travelling in what appears to be Greece, ostensibly in search of her brother. In the paragraphs which make up the main part of the narrative, the language seems bent on effacing itself in favour of some musical or visual medium, so that though the time sequence, the order of events, is blurred, particular observations and moments are expressed with lucidity and directness. Alternating with these passages are diary entries, with margin notes intended as starting points for the entries themselves. These notes may be carefully turned "thoughts", or descriptions of scenes on Greek vases or friezes, or snippets from the Talmud. The connexion between these and the entries themselves is often tenuous and unilluminating, but the effect of the diary sections, with their dreams recounted and elaborately reassembled, the sexual fantasies, fears, disjointed bits of information about the country the couple are in—even where it fails to explain motive or predicament in the ordinary sense—does suggest a different order of experience. The contrast between those passages which use words to elucidate and those which attempt to bypass language in search of some expressive manner more comprehensive and simpler than prose, is what the novel is about.

Refractory subject-matter for literature, no doubt, but Miss Quin has tackled it bravely in the existence of her lovers, who speak separately and in unison, who watch one another, escape one another into adventures half real, half fantastic, who live privately within themselves and attempt to deal with the part of themselves which is exposed. One line in the novel reads: "I enter a thousand subterranean passages when I close my eyes". There is a good deal that is irritatingly opaque and elliptical in the book, but this fusion between what is experienced, dreamt of and thought, a fusion most noticeable and revealing in solitude or on alien territory, is well suggested. In fact it is where the search for the brother—a spurious device—is used to impose purpose and continuity that the novel seems least truthful; least a record of real movements of the mind.

Frank Norman
Banana Boy

Memoirs of a childhood spent in Dr Barnardo's homes. "So moving and delicate a book, his finest by far"—Kenneth Allson, *Daily Mail*. "Appealing slice of tough childhood"—*Evening Standard*
Illustrated 30s

Dan Greenburg
Chewsday

"Pleasantly witty, slyly knowing send-up of the modern sex novel"—Francis King, *Sunday Telegraph*. "Most disarming concision, self-confidence and wit"—Henry Tube, *Spectator*
25s

Lawrence H. Tattersall
The Haven

"Well-written first novel"—Ronald Hayman, *Sunday Telegraph*
30s

John Aubrey
Brief Lives

Edited from the original manuscripts and with a Life of John Aubrey by Oliver Lawson Dick. Now re-issued
Illustrated 63s

Secker & Warburg

Rubens at a sitting—

CHRISTOPHER WHITE: *Rubens and his World*. 144pp. Thames and Hudson. 35s.

The life of Rubens "developed in sonata form"—it is Mr. Christopher White writing, not his publisher—"culminating in a coda of glorious warmth. But the opening phrases were sombre." A gift of concise narrative nicely attuned to his theme has already been shown by Mr. White in *Rembrandt and his World* for the same series of popular biographies. His scholarly background in studies of seventeenth-century art in the Low Countries qualifies him admirably for this second undertaking. The publisher is fortunate in having the services of a succinct writer who is not daunted by the extraordinary pace of Rubens studies during the past two decades, and who has a musical sense of the noble logic in the development of the great master's career.

Archival research, the revelation of seeing cleaned pictures and tapestries unfolded, some useful exhibitions and much closer attention to works of art—these are factors which have put the standard life written by Max Rooses (English edition 1904) seriously out of date. In 1942 *Peter Paul Rubens* by H. G. Evers appeared in Munich; and, although disclosured by the bias of that time and place, still stands as the most considerable attempt during the past sixty-five years to produce an illustrated monograph worthy of the scope of Rubens's achievement; but it is not for the general reader in this country. It is fairly hard to obtain, has not been translated, and, like Rooses's book, it requires too much critical emendation to be put in the hands of any but the well-prepared.

To celebrate this quatercentenary of the artist's birth eight years hence the world should be given a full-scale *Life*, and a catalogue of his unrivalled production. Meanwhile various publishers have been gauging the appetite of a wide public as ready to enjoy the man and his work. *Rubens and his World* is welcome to take its place worthily beside *The World of Rubens* (reviewed below). Mr. White has had the signal advantage of having been allowed to phrase the movement of his text without jarring *interruncti* in the form of "pictorial essays". But, alas, the essential accompaniment of illustration does not seem to have been conducted by anyone who cares for the public's view of painting, or who respects the art of the book. However little publishers feel they can afford to spend on decent representation of colour, they can at least be more meticulous to avoid bleeding, cropping and muddying the reproductions in black-and-white.

Mr. White has an art to engage the sympathetic interest of his readers from the very first pages, where we meet the painter's weak, errant father and strong, forgiving mother:

> The blood that ran in their son's veins was mixed with extremes of sterling fortitude and easygoing intelligence. His ultimate strength of character could not have been taken for granted, and possibly his genius was sparked by the very different characteristics he inherited from each parent.

This view of Rubens is as easily grasped as it is adroitly presented; and it gives the book shape. The writing is generally felicitous—we may think especially of the account of "The Garden of Love" and of the way the complexity of Rubens's role in international politics is expounded with brevity and clarity. But there are two uncharacteristic lapses: "Mantua was one of the capitals of the dozen or so small states that made up northern Italy at the time, and like its neighbouring rulers, such as the Este in Ferrara and the Farnese in Parma, the House of Gonzaga had a long tradition in the patronage of the fine arts", and, "The infanta and her painter representative were odd men out in their desire for straight honest dealing."

The choice of illustrations is commendably apt, although there are no reference, to them printed in the text. Nevertheless the illustration of Mrs. Brand's sketch for the Whitehall ceiling should have been described as a detail, the illustrations on pages 74 and 75 are not specifically discussed, and the tail-piece shows what is, in the present reviewer's estimation, a nineteenth-century bust of Rubens in terracotta implausibly ascribed to his friend, Georg Petel.

Textual errors are few. Jacopo Serra was not a cardinal until after Rubens left Italy for good, and so was not on the same footing as Scipione Borghese to sway the Roman Oratory in favour of his protégé. Annibale Carracci, at the time of the Oratorian commission, was mentally unfit to undertake a major altarpiece; and so he was hardly then in the same situation as Guido Reni, the most evident rival of Rubens, Genoa, where (according to Bellori) Rubens spent more time than in any Italian city except Rome, should not be said to have been in the summer of 1607 "a city which he had probably not visited before". In 1603 he had been instructed to recoup from Nicolo Pallavicini, the Gonzagas' banker there, extraordinary expenses of the mission to the court of Philip III. And he must have made some personal impression; for in 1605 he dispatched the "Circumcision", commissioned by Pallavicini for the high altar of the Genoese Jesuits. Moreover, in 1606, according to a presumably reliable inscription at the back of the canvas, he painted a portrait of Brigida Spinola Doria; and in that year he was being actively promoted in Rome by Monsignor Serra, whose family were business partners of Nicolo Pallavicini. One might add, to keep the record of Rubens in England straight, that the "Landscape with St. George" was not painted as a gift for Charles I but as a souvenir of Rubens's "abode and employment here". Rubens sent it to the king only after his return from London to Antwerp.

So smoothly does Mr. White's narrative proceed that these few blemishes in prose, illustration and accuracy seem inconsequential. He has fitted so much of the Rubens story so skilfully into so few pages that his task looks to have been completed in essentials. Nevertheless some omissions and neglected interpretations may really impoverish his readers' understanding of Rubens's personality and beliefs. For instance, Mr. White does not make plain that there was no real alternative to Lutheran Baptism in Siegen for Philip and Peter Paul Rubens; nor does he discuss the lasting effect on Peter Paul of having been born, and of having spent his first nine years, in exile. He does not tell of Peter Paul's membership of the Grand Sodality at the Maison Professe in Antwerp; nor of the extent and nature of his involvement in the scientific life of the Jesuits—including his influence on the eventual design, down to the least detail, of their great new church. Mr. White illustrates, and describes briefly, the group portrait of Justus Lipsius with three of his disciples: but he does not elucidate the meaning of neo-Stoicism for Rubens "and his world", although he shows himself aware, by quoting Rubens's own words, how a personal brand of Christian Stoicism helped to sustain him in the crisis of the sudden death of his beloved wife, Isabella Brant.

We feel ourselves eased a little too smoothly past the light and shade of Rubens's spiritual and intellectual history—there is no word of his fascination with the Cabbala. But this is not to imply that the history of his artistic development is straitned by Mr. White beyond the interest of the general reader. Indeed the history of art, in the professional sense, is sometimes played down even within the disciplined frame of reference which his task imposes, to a degree which seems over-modest in so professional an historian. "Only the portrait of Olivares painted by Velasquez, with an allegorical frame painted by Rubens . . . links their names in art", we are told. Yet on other pages the "Surrender at Breda" is illustrated, and its prototype the "Meeting of the two Ferdinands after Nördlingen" is discussed without the connexion being remarked. Dürer, although not indexed, gets a mention: but not in relation to the composition of the sketch for the "Marriage of Henri IV and Marie de Médicis" in the Wallace Collection, which is illustrated. One of the inscriptions on the arch of Antwerp garden is quoted, embellished representation of central feature appearing in "Conversation à la Mode" trated. Yet we are left to the inspiration from the Palaz Té (also illustrated) for the of mass and rustication; though we are shown Rubens drew after Michel frescoes, we miss a word how the inner profile of the arch derives from that of the Pia. Too much perhaps is the reader to supply.

Among these discreet as of too intense discussion of the tive use by Rubens of his ledge, drawn—often literally the art of others as well experience of his own, exaggeratedly modest is Mr. treatment of the San Ildefo tych. He praises this painting early 1630s very justly, as inspired altarpiece of the career, and possibly of the teenth century". He also four colour plates to illustr of inside wings, besides a of black-and-white illustr the central field (while ign "Meeting of the two Holy under an Apple Tree" and ing of the choice of that the outside of the wings discussing the San Ildefonso mission he does not use for of his illustrations to help the "Gonzaga Family in of the Trinity" of 1604; and of contrast, the pair of deep raits in the Flemish trad "Nicholas Rockox" and Perez" painted on the triptych in Antwerp after that. He does not cons of Rubens's visit of 1603 Escorial. Yet he is silent a fruitful impression which groups sculptured in bronz must have made on the you ing on his first visit to the San Lorenzo. If they offer liant suggestion for Gonzaga, how poignantly priate these portraits of burgs, kneeling in armour of state at their fulldress appeared when he wished his princely patrons in their kinsmen!

—or with interruptions

C. V. WEDGWOOD and the Editors of Time-Life Books: *The World of Rubens, 1577-1640*. 192pp. Time-Life. £3 5s.

JENNIFER FLETCHER: *Peter Paul Rubens*. 32pp. 50 plates. Phaidon. 32s. 6d.

With the collaboration of the distinguished historian, Dame C. V. Wedgwood, Professor Janson as consulting editor, Mr. Michael Jaffé and Professor Jane Costello as specialist consultants, an editorial team of writers and researchers of Time-Life have produced in *The World of Rubens, 1577-1640* a good general view of Rubens's career and its artistic, social and political background. There is surprisingly little evidence of the processing machinery that has presumably been at work. The passages printed in large type are, perhaps not a good idea, in that they break up the text to no very good purpose. A number of aspects of Rubens's work which are not usually given very adequate treatment are well outlined here: as, for instance his relations with his fellow artists in Antwerp; his association with the Plantin Press and his use of engravings after his compositions as publicity material. There is one point mentioned that may possibly be misconstrued: this is the statement that Rubens himself did not do any engravings: if the term engravings is intended as a general one also embracing etching then this is questionable.

The use of marginal figures to illustrate points of that nature are useful to give an added authentic background flavour to the book. The only misgiving one has about this is whether it might not have been better to have foregone some of these if a few more points of discussion in the main text could have been illustrated. For instance, to illustrate his early Italian years from which so little survives, it might have been appropriate to have reproduced the recently discovered "Judgement of Paris", now in the National Gallery in London, that is referred to; however, the plates are very well chosen except that, unaccountably, no one of the works illustrated are Fortunately this has not looked in the volume on the Phaidon series of short graphs each furnished with colour plates, Jennifer Fletchosen her plates well, and notes and the main text are written.

Picta and dicta

ANTHONY BLUNT: *Picasso's "Guernica"*. 60pp. Oxford University Press. 25s.

HÉLÈNE PARMELIN: *Picasso Says...* Translated by Christine Trollope. 123pp. Allen and Unwin. 25s.

Here are two small items to add to the Picasso bibliography, each in its way an acceptable contribution. Professor Blunt's lecture on Picasso's great painting, given at McMaster University in Hamilton, Ontario, is sensible, readable and concise, if not particularly original or imaginative. Some comparisons are far-fetched and some thought-processes imputed to Picasso are open to question, but it is a more helpful introduction to the study of its subject than the pretentious earlier books by Juan Larrea and Rudolf Arnheim. If the plates were not so small and smudgy there would be no need to refer to either of those works again. Professor Blunt, who writes about Picasso's bull-fighting scenes with more assurance than knowledge, is mistaken in describing the two drawings reproduced on the last page as showing Christ on "a up in a bullring", actually projects by Pi illustrating a well-known every bull-fighter's mythol supposedly a crucified C down (as in Giotto's "St. F ceiving the stigmata") into tracted a bull to save the tumbled, defenceless

Mme. Parmelin's book chopped-up record of conversations which she from time to time with Pi artist has much to say about work and often expatiates general. Penetrating irony, sarcasm, provocativ brilliant repartee follow in rapid succession. Unfo the author makes her too often. Christine Tro provided a good translat French text which first more than two years ago three-volume publication *d'alcôve, d'un atelier* by author already exists in publishers might have la much of this new mat already appeared therein.

Almost perfect gentle knight

BIRKENHEAD: *Walter Monckton*. 387pp. Weidenfeld and Nicolson. £3 3s.

Walter Monckton was an example to those in public life. For the most part the example could not have been bettered, but there were also flaws which may well serve as a warning. He was undoubtedly gifted but in some respects his natural shrewdness occasionally gave way to bizarre errors of judgment. The immensely attractive person could be marred by impulsiveness. His courage was offset by a lack of stability. The flaws were tiny, and noticeable only because so unexpected. Lord Birkenhead handles his subject with tact in his truthful and sympathetic portrait. There have certainly been few more lovable figures in public life during the present century, and also few more baffling, which would not be the case if Monckton had been invariably the perfect gentle knight as he sometimes seemed.

The great arches in the span of his career were four: the abdication of Edward VIII; the problem of Ireland in relation to the independence of India; the Ministry of Labour under Churchill; and the commission on the Central African Federation. All lay somewhat apart from the intended mainstream of his career, which began with an ambition to teach, and turned after the First World War to the Bar. There were many striking cases in his career as a barrister, which Lord Birkenhead summarizes with skill; particularly one sensational murder trial, and the more humdrum but much weightier case of the typhoid epidemic in Croydon. But although legal history is seldom dull, it is not hard to recognize that Monckton was not one of the great lawyers, and his ambition to become Lord Chief Justice (which could have been achieved if he had played his cards right) was probably a case of a good man over-reaching himself. What he achieved outside the law—a seat in the Cabinet, and the chairmanship of a bank and an oil company—was much more appropriate to his abilities, which were social and human rather than intellectual.

Monckton was without doubt the greatest conciliator of his time. His genius was for creating trust, not only in himself but between seemingly irreconcilable antagonists. He was therefore a great arbitrator rather than a potential judge. Even where he failed to reconcile, he left the issues clearly understood and the antagonisms consequently less embittered. The classic case was the abdication, in the course of which he became the only man who held the absolute confidence of the former king, of the new king, of the Prime Minister, and even of the lady who was the origin of all the trouble. The same was true in India, where the cause of Monckton's client, the Nizam of Hyderabad, was foredoomed to failure because of his own character and also of the wind of change. It is characteristic that although this affair brought Monckton into sharp conflict with Lord Mountbatten, as Viceroy, the quarrel soon dissolved into friendship and trust. Exactly the same was true of his only quarrel with Winston Churchill, which came about over the governorship of Malta during the Second World War. It was not so much Monckton's charm that was irresistible as his combination of honesty, good sense, tact and humour. Not unrelated to these qualities were his simple Christianity and his love of outdoor sports.

By far the most important field for the exercise of his talents was the Ministry of Labour under Churchill's second government. His appointment was deliberately intended to refute the myth that a Conservative government would be hostile to the trade unions. There is no doubt of his success. Conservative politicians were inclined to believe he had overdone it, indeed. An anecdote (not recorded by Lord Birkenhead), of which Monckton was very fond, has it that one of the employers' representatives in an industrial dispute once asked him whether it was true that the family motto of the chairman of the National Arbitration Tribunal, Lord Terrington, was *Labor omnia vincit*; and if so, was it further true that this meant "The employers haven't a chance"? It is noteworthy that the paeans of praise for Monckton's tenure of the Ministry of Labour, which Lord Birkenhead quotes, come virtually without exception from trade unionists or officials rather than from industrial employers. This merely goes to show that he did successfully what he was appointed to do. Not less important is the fact that he never lost the respect of the employers even when they thought he was sacrificing their interests.

Many other quietly memorable successes are amply recorded by Lord Birkenhead. In the Second World War, characteristically—although he had won a Military Cross in the first—his services were essentially civilian, though his conception of them helped greatly to stimulate morale, both in the Ministry of Information and in the Minister of State's office at Cairo. The Russians, however, remained impervious even to his charm. Not so the Africans, with whom he came into close contact when he was already a sick man, over seventy years of age, in connexion with the review of the federal constitution in Central Africa. A man who had been observed raising his hat to the charwomen in the Ministry of Labour and who explained his treatment of the Duchess of Windsor as if she held royal rank, by remarking that "he found his head bowed easily", was not likely to fail in winning the sympathies of Africans high and low, black and white alike. Nor did he, with the single exception of the Prime Minister of the Federation, Roy Welensky, who maintained that Monckton had allowed the commission to exceed its terms of reference by considering secession. Technically, this was probably correct: in terms of human realities, it was the only possible course. If the chairman of the commission was expected to put technical correctness before human reality, then Monckton was the wrong man for the job.

All these characteristics of his subject are brought out by Lord Birkenhead with a graceful touch. Nor does he omit the warts and shadows. Both as an undergraduate and as a successful barrister, Monckton had his few critics, though their criticisms are bewilderingly contradictory. His manifest errors of judgment are few but startling. In the abdication crisis, he thought it possible to introduce two simultaneous Bills, one enabling the king to renounce the Throne and the other making Mrs. Simpson's divorce absolute at once. This simply showed how little he understood parliament; yet it was endorsed by several senior Ministers before the Cabinet rejected it. Evidently everybody concerned suffered at least one brainstorm during this crisis, to the history of which Monckton's papers have made valuable new additions. An equally strange delusion was his belief that he could walk into a safe Conservative seat unopposed, when the sitting member had no wish to retire. In this he was misled by the Conservative Central Office, but a politician of his experience should not have been so misled. His other blunders were mostly concerned with his private life, which Lord Birkenhead treats with discretion but without prudery. It is, all in all, an attractive and able portrait of an attractive and able man.

tland and convoys

MPLE PATTERSON (Editor): *Jellicoe Papers*. Volume 2, 1916-1935. 497pp. Navy Records ety. £2 10s.

ain topics covered in the volume of *The Jellicoe* ers: the modifications to the Fleet's equipment and doctrine Jutland; Jellicoe's career as Sea Lord; his imperial naval s of 1919-20; and the Jutland versy which developed after

the last which has attracted attention, though historically it least significant. There has been any doubt among historians that Lord Beatty used his ity as First Sea Lord to influence official published accounts Jutland, or that the aim of his action was to maximize the of the battle-cruiser force under command and to refute allegations of errors of judgment by him- or failures in performance by ips. It has been equally clear Jellicoe never abandoned his position that a full historical , based on the documentary ence, should be published without submitted to Beatty or him- for approval or amendment. It was only when he realized that his interventions were discrediting the Grand Fleet that he joined the controversy which was to divide the country for many years to come and still arouse intemperate feelings today.

The centre of this controversy was E. T. Harper, who had been hired by Jellicoe's successor at the Admiralty Wemyss, to produce for publication a full and impartial narrative of the battle. Harper's version of Beatty's attempts to alter, delay and finally suppress his work, which forms the appendix to this volume, has caused recent argument. The defenders of Lord Beatty in particular claim that it unfustly maligns Beatty. It is certainly possible that Harper was embittered by his loss of superior authority and became prone to exaggeration and distortion of motives. The Navy Records Society's forthcoming publication of Beatty's papers should provide final judgment to be made on this issue. We will have to produce some overwhelming evidence to refute Harper's main contention that Beatty and his staff have published an interpretation of Jutland contrary to the documentary evidence.

The main value of this volume lies in what it is unfortunate that it does not contain. The valuable fruit of Professor Marder's and Patterson's labours stands in danger of being neglected because of its unspectacularly more interesting parts. Two particular topics are discussed in the first part; the defensive measures designed to remedy the deficiencies in equipment and tactics at the last which has attracted attention, though historically it least significant. There has been any doubt among historians that Lord Beatty used his ity as First Sea Lord to influence official published accounts Jutland, or that the aim of his action was to maximize the of the battle-cruiser force under command and to refute allegations of errors of judgment by him- or failures in performance by ips. It has been equally clear Jellicoe never abandoned his position that a full historical , based on the documentary ence, should be published without submitted to Beatty or him- for approval or amendment. It was only when he realized that his interventions were discrediting the Grand Fleet that he joined the controversy which was to divide the country for many years to come and still arouse intemperate feelings today.

The centre of this controversy was E. T. Harper, who had been hired by Jellicoe's successor at the Admiralty Wemyss, to produce for publication a full and impartial narrative of the battle. Harper's version of Beatty's attempts to alter, delay and finally suppress his work, which forms the appendix to this volume, has caused recent argument. The defenders of Lord Beatty in particular claim that it unfustly maligns Beatty. It is certainly possible that Harper was embittered by his loss of superior authority and became prone to exaggeration and distortion of motives. The Navy Records Society's forthcoming publication of Beatty's papers should provide final judgment to be made on this issue. We will have to produce some overwhelming evidence to refute Harper's main contention that Beatty and his staff have published an interpretation of Jutland contrary to the documentary evidence.

The main value of this volume lies in what it is unfortunate that it does not contain. The valuable fruit of Professor Marder's and Patterson's labours stands in danger of being neglected because of its unspectacularly more interesting parts. Two particular topics are discussed in the first part; the defensive measures designed to remedy the deficiencies in equipment and tactics at

dence of Lloyd George and others. The last part of his career, the Empire mission of 1919-20, showed that he still had qualities of strategic and political insight of the highest order. His task was to advise the British, Australian, New Zealand and Canadian governments on their future naval policies. He had to reconcile the Admiralty's insistence on the necessity for unified control in war with the Dominions' determination to be independent of the British government. He had to advise on the composition of naval forces in an era when the only potential enemies were outside Europe. His advice on the creation of independent Dominion navies, closely linked to the Royal Navy by equipment, personnel and training, was sound and practicable. His identification not only of Japan as the most dangerous threat to what was still to him the Empire, but also of the methods by which she would strike, was remarkably percipient. Finally, although he produced rational and moderate arguments in favour of the battleship continuing to be the major unit of the fleet, he showed a realization, remarkable for his time, of the importance of maritime air power and the need for a large carrier force.

Anyone familiar with the problems presented by the sheer quantity of the material which could have been included can appreciate the agonizing decisions the editor must have made on what to leave out. They will equally appreciate how remarkably skilful his final selection has been. Some specialists will be frustrated by the curtailment of important documents without any indication of what has been omitted. Other students would have been grateful for a more effective system of cross-references and some description of the nature of minor collections of documents, such as the Jackson papers, which have been used. In publications such as this, whose main function is to provide students with completely trustworthy sources, such details of editorial technique are more important than the inclusion of sensational material.

In Jack Tar: The Story of the British Sailor (212pp. Cassell. 36s.) John Laffin has drawn up the great mass of primary and secondary material dealing with the British naval seaman to produce a survey of his life and character. What value the book has derives from its many anecdotes and quotations rather than from any quality of the author's judgments or skill in the arrangement of his material. The period covered is mainly that from 1700, but the material is arranged by subject, such as recruiting, discipline and health, rather than chronologically. This is a perfectly legitimate method but Mr. Laffin has not been able to overcome the dangers of repetition

SWEDEN BOOKS

Sweden Books

From time to time you will meet this emblem in this and other publications. It signifies the effort of the Swedish Institute and Dillon's in co-operation to present to the British public books on Sweden, on things Swedish and by Swedish authors. Books advertised under this emblem can—if they are not available at your local bookshop—be ordered from Dillon's University Bookshop, 1 Malet Street, London, W.C.1.

THE STORY OF SWEDEN
by Stewart Oakley
Faber and Faber 30s.
An authoritative short history—"balancing with nice judgment the competing themes of political, military, economic and cultural history". (Glasgow Herald)

THE LAPPS IN SWEDEN
by Israel Ruong,
Swedish Institute, Stockholm 12s. 6d.
A most informative book by a leading expert discussing the problems of a unique minority group.

SWEDISH WOMEN—SWEDISH MEN
by Anna-Greta Leijon,
Swedish Institute, Stockholm 12s. 6d.
A challenging contribution to the debate on modern social issues

SEX AND SOCIETY IN SWEDEN
by Birgitta Linnér,
Jonathan Cape 35s.
A book making the case "for knowledge and openness against ignorance and silence". (Times Literary Supplement)

SCHOOL IN SWEDEN
by Jonas Orring,
SO-förlaget, Stockholm 35s.
One of the architects of the Swedish school reform gives a comprehensive survey of the country's educational system.

FOLK HIGH SCHOOL IN SWEDEN
by Frederic Fleisher,
with an introduction by Ocjan Wallqvist, Swedish Institute, Stockholm 12s.6d.
A full and lively account of "an absolutely democratic form of school".

Order from Dillon's University Bookshop, 1 Malet Street, London, W.C.1.

Complete list of SWEDEN BOOKS available from Dillons.

Aspects of E. M. Forster
Edited by OLIVER STALLYBRASS 42s. net
'The book will surely please the man it was devised to honour, for it is such a judicious mixture of personal recollections, critical assessments and scholarly observations. Not one item is pretentious or pompous, or likely to embarrass by being too adulatory . . . the composite portrait given in this volume is a delightful one, and it will enable anyone already attracted by Forster to become much better acquainted with his personality and his art.'—*The Economist*.

Approaches to *Paradise Lost*
THE YORK TERCENTENARY LECTURES
Edited by C. A. PATRIDES 63s. net
(28 plates—the largest collection of illustrations of the Fall assembled in any one book)
This series of lectures was delivered at the University of York in 1966 and 1967 to mark the occasion of the three-hundredth anniversary of *Paradise Lost*. Contributors include some of the foremost Milton scholars in both Great Britain and the United States.

A History of Germany 1815-1945
WILLIAM CARR 50s. net
Dr. Carr traces the history of Germany from the beginning of its unification and centralisation at the Congress of Vienna in 1815 to its division and the end of an epoch of nationalism in 1945. This analytical narrative concentrates on political and economic development, though reference is made to the parallel development of German thought and philosophy.

The English Revolution 1600-1660
Edited by E. W. IVES 12s. 6d. net paper; 25s. net cloth
Contents:
AUSTIN WOOLRYCH: The English Revolution: an introduction. IVAN ROOTS: The Central Government and the Local Community. ALAN EVERITT: The County Community. D. H. PENNINGTON: The County Community at War. F. J. FISHER: The Growth of London. AUSTIN WOOLRYCH: Puritanism, Politics and Society. H. F. KEARNEY: Scientists and Society. E. W. IVES: Social Change and the Law. BARRY SUPPLE: Class and Social Tension: the case of the merchant. BRIAN MANNING: The Levellers.
'The whole book is a useful corrective to all the traditional views of this crucial episode in our history.'—*Times Literary Supplement*.

Documents of European Economic History
VOLUME I: THE PROCESS OF INDUSTRIALIZATION 1750-1870
Edited by S. POLLARD *and* C. HOLMES 84s. net
'The editors have ranged widely and have included, besides official publications, a splendid mixed bag of extracts from travellers' accounts of their journeys, from contemporary studies, and from memoirs and correspondence. . . . Altogether they give a fine, panoramic view of the main trends of European development.'—*The Economist*.

Edward Arnold

The dialectics of pedestrianism

LUCIEN GOLDMANN: *The Human Sciences and Philosophy*. Translated by Hayden V. White and Robert Anchor. 158pp. Cape Editions. 25s. (Paperback, 10s. 6d.).

"It is worth remembering" (writes Professor Frank Kermode in *The Sense of an Ending*) "that the rise of what we call literary fiction happened at a time when the revealed, authenticated account of the beginning was losing its authority." A dim perception of the important truth contained in this statement is not wholly absent from the lucubrations of M. Lucien Goldmann, originally published in 1952 by the Presses Universitaires de France under the title *Sciences humaines et philosophie*, reissued by Editions Gonthier in the Collection Médiations with a new preface in 1966, and now translated into English under the title *The Human Sciences and Philosophy*. In other respects it would be idle to look for similarities. Professor Kermode is aware of the impact made by changing historical circumstances upon the life of the spirit, but he retains the conviction that intellectual productions must be judged by philosophic standards.

If there is a "revolution in thought", it *may* correspond to a change in the social environment, but the relationship is not analysable in cause-and-effect terms. The prevailing mode of thought evolves along lines ultimately determined by the perennial human urge to make sense of the world. Historically speaking, there is a beginning and an end (of Platonizing metaphysics, for example) because certain inherited notions have lost their former plausibility:

> In the Bible the world is made out of nothing. For the Aristotelians, however, it is eternal, without beginning or end. To examine the Aristotelian arguments impartially one would need to behave as if the Bible might be wrong. And this was done. The thirteenth-century rediscovery of Aristotle led to the invention of double-truth. It takes a good deal of sophistication to do what certain philosophers then did, namely, to pursue with vigour rational inquiries the validity of which one is obliged to deny. And the eternity of the world was, of course, more than a question in a scholarly game. It called into question all that might seem ragged and implausible in the usual accounts of the temporal structure of the world, the relation of time to eternity teertainly untidy and discordant compared with the Neo-Platonic version and of heaven to hell. (*The Sense of an Ending.*)

This is what one might call the application of literary criticism to the history of philosophy: the critic focuses on the internal coherence of the intellectual structure in question. If illogicalities creep in, the explanation is to be sought in the mutual antagonism of concepts inherited, or recently acquired, by the representative thinkers of the age. This kind of criticism demands close textual analysis. If philosophy is in question, it also requires a willingness and an ability to pursue metaphysical arguments to their ultimate theological source. Thus, for example, Professor Kermode's conclusion emerges that "Aquinas saved the Christian origins but substituted an Aristotelian for an Augustinian account of prime matter".

By contrast, M. Goldmann has an easier time, since for him the sociology of culture is all that really counts. The profound transformation of Christian philosophy in the thirteenth century, the transition from Augustinism to Thomism, is usually explained by the translation and penetration into Europe of Aristotle's writings and the influence that they exercised on the minds of Christian thinkers. This explanation seems inadequate. . . . The matter is considerably clarified, however, if we refer to the profound social transformation that Europe underwent at the end of the twelfth century and the beginning of the thirteenth. Its principal traits were the development of towns, the extension of a relatively curtailed area of monetary economy, and the development of monarchical power. Augustinism was a philosophy perfectly suited to a natural economy in which there was neither a central power, nor a radical separation between the temporal and spiritual powers. The growth of towns and the strengthening of the central power rendered this philosophy altogether inadequate to objective reality and created the need for a conception which would give a *limited* but *real* place to the temporal power, to worldly life, and, implicitly, to reason. It was the rise of royalty that created the conditions for the triumph of the philosophy of Alexander's teacher over the aristocratic philosophy of Augustinian Platonism.

Anyone capable of enduring 150 pages of this kind of stuff is welcome to pursue M. Goldmann's analysis of how and why the bourgeois world came into being. Of course the two modes of approach do not necessarily exclude each other. In principle, Marxist sociology is quite compatible with a sophisticated kind of intellectual history, if not precisely with *Geistesgeschichte* in the grand Hegelian manner. For proof one may consider the late Franz Borkenau's unduly neglected study of seventeenth-century philosophy, *Der Übergang vom feudalen zum bürgerlichen Weltbild* (1934), which performed the remarkable feat of fusing Dilthey's method with that of Marx. But then Borkenau was a near-genius, whereas M. Goldmann is a pedestrian follower and exegete of his master, Georg Lukács, himself not wholly innocent of the unmerited attention accorded to sociological *Vulgärmarxismus* of the sort just cited.

It may be said that popularization has its place, but what is the good of projecting sententious nonsense such as this?

> Dialectical materialism as such has never yet denied the influence of ideological factors. It has simply combated every effort to separate them from the rest of concrete social life and to attribute to these factors an *autonomous* and *immanent* evolution with respect to what are customarily called infrastructures.
>
> The autonomy and immanence of intellectual creativity is just what makes it possible to subject a given social order to radical *criticism*—an elementary verity attested to, among others, by the rise of Marxism. In his elephantine fashion, M. Goldmann trampies over this ground in his concluding chapter on "Expression and Form", only to arrive, after much laboured exegesis of rival philosophical concepts, at what he calls "the most difficult problem of every sociology of knowledge, that of a *typology of world-views*" (the italics are his).
>
> This typology "will require more or less complex analyses since, henceforward, the need becomes clear to distinguish several different levels". So now we are going to have structuralism (newly discovered by M. Goldmann, whence the need for a revised edition) superimposed upon Dilthey's "typology of world views"; a hopeless enterprise, the reasons for whose failure were clarified, once and for all, by Professor Carlo Antoni in his collection of studies entitled *From History to Sociology* (1962). M. Goldmann is not only out of step with contemporary French Marxism: he is also weighed down by the heritage of Weber, Dilthey, Troeltsch, Meinecke, and German neo-Kantianism in general. It is an odd and rather pathetic spectacle.
>
> This is not to deny that he has an important theme; it is merely to affirm that his approach is inadequate to it. The discordance is especially painful whenever he turns to religion. Some years ago Miss Susan Sontag in a trenchant essay titled "Against Interpretation", made it clear that it was becoming altogether fashionable to enlist theologians, Marx and Freud on the side of religion, on the spurious grounds that their "prophetic" or "visionary" spirit was somehow derived from the heritage of the Old Testament, although her critical shafts were mainly aimed at Professor Walter Kaufmann, the argument is of more general application. Anyone who has watched the way through M. Goldmann's labyrinthine *cuchi* will at some point have become aware that he is being invited to share the delights of what Miss Sontag in 1961 accurately described as "religious fellow-travelling", a lamentable piety which undermines reason by taking the seriousness out of life.
>
> In his current offering M. Goldmann is more discreet, but he still manages to bring in Pascal, Racine, and he does not neglect the opportunity to wax solemn over the related themes of tragedy, "dialectic of ethics", and "the wager". In his habitual manner he fails to mention Borkenau, whose chapter on Pascal had already made all the relevant points about the connexion between Jansenism and the political conflicts of the age. Undiscovery M. Goldmann, with characteristic modesty, attributes to his own unaided efforts (see his Introduction) But what is peculiarly depressing is his tone—an insufferable combination of pedantry and self-confidence which manages to reduce passionate gloomy themes to the level of banality. If we must be afflicted with *Vulgärmarxismus* in the manner of Kautsky, can we not at least be spared these pretentious offerings to the spirit of the age?

Surprise in the syllabus

MAURICE MERLEAU-PONTY: *L'Union de l'âme et du corps chez Malebranche, Biran et Bergson*. 131pp. Edited by Jean Deprun. Paris: Vrin. *Résumés de cours*. 180pp. Paris: Gallimard. 12fr.

The death of Merleau-Ponty robbed the French intellectual scene of a peculiarly reassuring presence. Though not himself a philosopher of the first rank—even in his best work, *L'Oeil et l'esprit* or *Signes*, much is eclectic and provisional—Merleau-Ponty was an admirable pivot. Open, as so few are in the French mandarinate, to foreign ideas and precedent, finely discriminating of what might be worth serious attention in the constant tide of new intellectual fashions—a susceptibility to the modish being the main trait of French sensibility since the Second World War—Merleau-Ponty gave to the study and teaching of phenomenology a marked, central poise. Even his excursions into politics (how much sooner than Sartre he saw the inherent, elemental causation of Stalinism) reflect a sober patience, a refusal to be dazzled by eloquence or the claims of outrage. He was a man who understood, at its most troubling level, Goethe's preference of injustice over disorder. Today, he is especially absent.

L'Union de l'âme et du corps chez Malebranche, Biran et Bergson and *Résumés de cours* are posthumous. They consist of notes taken respectively during Merleau-Ponty's lectures at the Ecole Normale Supérieure in 1947-48 and at various classes at the Collège de France between 1952 and 1960. They are, perforce, unsatisfactory. For it was precisely Merleau-Ponty's manner, the scruple and wit of presentment so obvious in, for example, *Eloge de la philosophie*, which make his writings memorable. Left bare, the bones of argument are dry and often routine. This is particularly so of the lessons on the body-soul problem in Malebranche, Maine de Biran and Bergson. That this problem, with particular reference to perception, preoccupied Merleau-Ponty, and that his own formulation of it reflects elements in Malebranche and Bergson, is undoubtedly true. But a good deal of the material gleaned by M. Jean Deprun bears the mark of a syllabus *pensum*. In the given year, the three philosophers in question "se rencontrèrent au programme de l'agrégation". There, in good measure, they remain. Only the gloss on Bergson shows charactoristic acuity (this may, of course, be a matter of note-taking). When pointing to Bergson's failure to distinguish consciousness from the objects of consciousness, and to his inability to accord the notion of an *espace vécu* with that of *durée*, Merleau-Ponty is not only probing his text but also intimating his own ideas on awareness and sense-data. Now and again, moreover, his voice does come through: "La situation historique d'up philosophe délimite ce à quoi il peut penser avec certitude, mais non ce à quoi il peut essayer de penser."

The lectures at the Collège cover wide and disconnected ground. They range from generalities on sensibility, speech, and dialectic to fairly arduous observations on Husserl and on certain epistemological consequences of current biology and zoology. The presence of Hegel is pervasive. History of philosophy after Hegel becomes "history of non-philosophy". Thought can no longer be systematic. Nietzsche and Marx, says Merleau-Ponty, are conjecturers and describers of genius; they describe "in advance a world which is ours". But their activity is not philosophic. Merleau-Ponty's own philosophical concerns are those of seeking to bring certain empirical, psychological insights into useful contact with the (made inescapable by Hegel) whether philosophy is, as a possible activity. If his assessment to be trusted, one of Merleau starting points seems straightforward Molière:

> Le cours ayant été abrégé par sation du ministre, on a prédit à l'an prochain la suite des choses mencées sur l'ontologie de l'Être et consacrer les leçons de cette sur le sens de cette tentative possibilité de la philosophie

But the conclusion is singularly contact des êtres et dans l'espace des régions de l'Être", which continues to have his power work. To do that job requires talent for constant wonder, a tion that every serious question being borders on "des pseudo compréhensibles". Few "developments" in modern thought well-grounded or carefully as those of Merleau-Ponty.

Johnson

The Unknown series of Continental Motoring Itineraries

New Titles

UNKNOWN YUGOSLAVIA
GEORGES PILLEMENT
The Dalmatian Coast: to Belgrade, Zagreb and Croatia.

UNKNOWN AUSTRIA Vol. III
BARBARA WIBLPTON
Styria, Burgenland and Carinthia.
both books 32 illustrations 35s.

All other titles in this interesting series still available

DANIEL CORRIE: HIS FAMILY AND FRIENDS
ANGUS MACNAGHTEN
A reconstruction of life amongst missionaries to India at the turn of the 18th century.
Illustrated 35s. net

THE KINGDOM OF LIES
M. Z. SCOTT-MONCRIEFF
A story of love and hate in the early part of the present century.
27s. 6d.

JOHNSON PUBLICATIONS
11/14 Stanhope Mews West, S.W.7.

Worth studying

ALAIN SCHNAPP and PIERRE VIDAL-NAQUET: *Journal de la commune étudiante*. 876pp. Paris: Le Seuil. 50fr.

There have been many books on the French "events" of 1968, and most of them will be forgotten as quickly as they were written; but *Journal de la commune étudiante* is in a class of its own. It is a massive hardback collection of 362 original documents on the French student movement in the late 1960s, the student revolt in the spring of 1968, and the student participation in the near-revolution which followed. Pierre Vidal-Naquet has contributed a most illuminating introduction and a useful bibliography. He and Alain Schnapp have shared the work of presenting the documents and supplying a well-informed linking commentary and detailed notes.

The "student commune"—so named by Edgar Morin in *La Brèche* (which was reviewed in the *TLS* on July 25, 1968)—began as an obscure movement in a Paris suburb and a few provincial towns, and then suddenly became the "detonator" of the greatest upheaval in western Europe since the Second World War. *Journal de la commune étudiante* is not a history and does not explain how this happened, but it is essential material for any history which tries to do so. What is needed now is a similar collection on the workers' movement which nearly turned a revolt into a revolution.

Petite chronique franco-anglais

couvrir [kuvrir], *v.tr.* (*p.p.* couvrant; *p.p.* couvert; *pr.ind.* je couvre, n. couvrons; *p.d.* je couvrais; *p.h.* je couvris; *fu.* je couvrirai) To cover, to overlay; to screen (de, with). 1. Être couvert de poussière, to be covered with dust. C. la retraite de l'armée, to cover the army's retreat. Mur couvert de lierre, wall overgrown with ivy. Le bruit de la cascade couvre les voix, the noise of the waterfall drowns the voices. C. ses desseins, to conceal, keep secret, one's intentions. C. le feu, to cover up the fire. *Ind:* C. les faces, to bank (up) the fires. *Cards:* C. une carte, to cover a card. Le prix de vente couvre à peine les frais, the selling price barely covers the cost. "Prière de nous couvrir par chèque," "Kindly remit by cheque." C. une enclave, to make a higher bid. 2. C. une maison, to roof a house. Maison couverte en ardoise, en chaume, slated, thatched, house.

Harrap's New Shorter French & English Dictionary (cover)

Bicephalic biography

LEY DUPRÉ: *Two Brothers in French Revolution: Robert Thomas Lindet*. 174pp. don Books. £2 7s. 6d.

ers active in the French Revo- were rare", observes Profes- Dupré in the first sentence of his of Thomas and Robert Lindet. ir aunts, sisters, mothers and ers, fathers and sons, cousins, parents and grandchildren, and sisters, uncles and

Not all *that* rare, however, the Professor had in mind to a page out of one of Miss ve-Burnett's titles, he could find a much wider choice: *les* as not, the King's brothers, the cousin, or the Robespierre two brothers *and* a sister. of the brothers has in any case revelled from the cover and omispiece, which carry the por- of Robert alone. It is a process ishing reminiscent of the fate statue of Pelletier and Cavan- the two discoverers of quinine, ked, for years, jostled one on the plinth of their com- enue, near the top of the Boule- Saint-Michel, were removed and down by the Germans; their in the empty plinth was even- taken by a single, nude girl, long hair, in the act of waking a long sleep, her arms out- ched, "la Santé Retrouvée", have regretted the absence two chemists, and few will joyment, information or in the present fraternal com-

one thing, Professor Dupré ay even succeed in making his bject into a coherent theme. reason, apparently; for tack- Thomas and Robert was they were brothers. For their inary careers were in very spheres, and there is little in- that they impinged on one in any significant manner; llen and Augustin Robes-

What is worse is that Professor Dupré, despite the very limited use he has made of the Archives de l'Eure, has nothing new to say about either. He has drawn heavily on the work of Armand Montier, a *notaire* from les Andelys and an *érudit local* in the best tradition, who, in 1899, published a comprehensive biography of Robert and edited the correspondence of the two brothers. It would have been hard to improve on either work; Professor Dupré has achieved the contrary; using Montier without imagination and often inaccurately, his double biography is not even a satisfactory résumé of Montier's almost unobtainable book.

Nor did the careful *notatre* indulge in such flights as: "The times were out of joint, ripe for change", "Reform was in the air", "the ancient Duchy of Normandy nurtured the Lindet brothers". One is startled to learn that something called "the industrial revolution had been introduced [to Lower Normandy] from England", rather as one might order a new hat or a pair of shoes. The printer Momoro, perhaps the most interesting member of the Cordelier group, is credited, while on a mission in the Eure in September, 1792, with having suggested "a future agrarian law", an expression that must puzzle the English reader unfamiliar with the implications of *la loi agraire*. Couthon, a paralytic lawyer from the Puy-de-Dôme who propelled himself in a wheelchair, is described as "an army captain", as well as "a devoted follower of Robespierre" (his main connexion with the latter was that he was guillotined with him, though his head *preceded* that of Robespierre into the basket). The *hébertistes* are described, not very helpfully, as "champions of the lower bourgeoisie and the poor". And Carnot is once more credited with having deliberately posted away from Paris a large number of the artillery companies of the Sections, in an effort to weaken the potential support for Robespierre, although Professor Reinhard has long since proved that these postings were purely routine and that as many companies were recalled to Paris from the frontier during the summer of 1794.

The author does his best to spread the Lindet brothers as thickly as possible, but even he is obliged to admit that they were not everywhere to the fore on every occasion. On the subject of 9 Thermidor, he comments, rather sadly: "Lindet did not apparently take a leading part in the events of July 27-28". Robert Lindet is in fact a pretext to re-write a feeble, unoriginal and often inaccurate account of the Terror. Soboul, Rudé, Lefebvre, Hampson, Gershoy, Reinhard and Palmer have all been used, the Professor has done his homework, but to very little profit. It would be hard to list all the mistakes in French ("Rhul" for "Rühl", "présideaux", "Conseil Supérieure" "Les Constituents", "mis en accusation", "Feuille de Cultivateur" "Vidalene" for "Vidalenc"). The present book fills no gap, for there is no gap to fill, breaks no new ground, but puffs laboriously in the wake of others. It is difficult to see why it should have been published.

Iron and cotton

CAROLA OMAN: *The Gascoyne Heiress*. 320pp. Hodder and Stoughton. £2 10s.

"She satisfied the ideal of a great lady—with its delicate reserve and unconscious, unchallenging dignity of manner." So Lady Gwendolen Cecil, in her biography of Lord Salisbury, the Prime Minister, describes his mother, born the heiress to the Gascoyne fortune, and married to the second Marquis. The self-portrait which, all unconsciously, Lady Salisbury draws in *The Gascoyne Heiress*, where extracts from her diaries are linked by Miss Carola Oman's commentary, shows someone more human, more fallible, more alive than Lady Gwendolen's ideal great lady. Where her family is concerned, Lady Salisbury's "delicate reserve" is indeed absolute. She gives us, for instance, no clue about her real feelings towards her husband. "Another anniversary has passed of our wedding day, I may indeed regard it as one of the most fortunate of my life", she writes on February 2, 1835—an entry which Miss Oman aptly describes as "dutiful". The pith of these diaries is, however, her friendship with the Duke of Wellington. Into her account of their relationship she has poured all the warmth and liveliness so conspicuously lacking from her references not only to her husband but also to the children whom she deeply loved.

More than friendship it certainly was not, although the Duke had to warn Lady Salisbury not to give cause for scandal—"There was plenty of it last year; there will be more this year if your visit should be repeated without the company of Lord S." Wellington was well accustomed to dealing with devoted females. *Schwärmerei* apart, he had real need of women friends to supply the warmth and sympathy that was lacking in his home life; as Lady Salisbury writes, "His nature is domestic, and as he advances in years some female society and some fireside to which he can always resort become necessary to him." His friendship with Lady Salisbury was only less important to him than his relationship with Mrs. Arbuthnot; he would discuss every sort of question with this wise and charming woman—"thinking aloud", he called these discussions—and in political matters he allowed himself to be considerably influenced by her opinion.

A fervent Tory, Lady Salisbury was perspicacious enough to see that the future of that party depended upon an alliance between Peel and Wellington, and she took it upon herself to act as mediator between these two very different characters. Her chief task was to induce the Duke to take a more favourable view of Peel, whom at first he distrusted and disliked. She herself despised what she describes as "the *cotton twist*" in Peel's character but nevertheless she regarded him as "raised up by a special Providence for the salvation of the country from civil dissensions, as the Duke was from foreign conquest". She believed him to be "a thoroughly honest and honourable man"; by the exercise of much tact and perseverance, she gradually succeeded in bringing Wellington round to her point of view.

Lady Salisbury had a real understanding of politics and a passionate interest in them; her diaries are therefore of considerable importance to the serious student of history. They will also be a joy to the general reader. Famous characters of all kinds appear on every page, among them being the young Queen Victoria, Talleyrand, Sir David Wilkie, Marshal Soult, Wordsworth (oddly described in the index as "the Reverend William") John Lockhart, Disraeli. The central figure round whom they all revolve is, of course, the Duke. In these diaries she has shown him to be such a delightful person that her devotion does not appear in the least surprising.

What's what in the Modern Arts

The Sunday Times series of broadsheets is designed to help people perplexed by the apparent obscurity of new movements and new terminology and new personalities in modern culture.

These fine productions are illustrated and printed on large sheets. Each sheet covers one of six subjects: Architecture, Music, Drama (together), Art (with colour), Literature, Films.

1s. 6d. each or £1 (post and packing free) the set of five, from Book Publications Department: Times Newspapers Limited, New Printing House Square, London, E.C.4.

Acephalic duke

FRANCIS EDWARDS: *The Marvellous Chance*. 416pp. Rupert Hart-Davis. £3 15s.

Thomas Howard, the fourth Duke of Norfolk of his house, was beheaded in 1572, thereby paying the penalty for the part he was accused of taking in the Ridolphi Conspiracy. The accepted narrative of that ill-conceived and quite futile affair follows very closely the words of the indictment, which accused him of plotting to marry Mary Queen of Scots, although he knew of her title to the English crown, of using the Italian merchant Roberto Ridolphi as his agent to stir up foreign powers to invade England, and of a conspiracy to bring about the destruction of his sovereign, Queen Elizabeth.

This conspiracy, and the proceedings taken to crush it, confirms the impression derived from other evidence that the sixteenth century was a tough age, with little to learn from the methods of modern totalitarian states. Subversive elements in religion and politics were at work underground, and a ruthless set of government agents, under the all-seeing eyes of Secretary Cecil, had no scruples in meeting their activities with counter-espionage, framed indictments, and inquisitorial methods for extorting confessions.

For most students of the period these impressions are so firmly established that they will not be easily refuted. Nor have they doubts about the reality of Ridolphi's plot, nor the degree to which Howard and the Queen of Scots were implicated. Not so the author of this book. His researches have been inspired by the conviction that not everything is known about this enterprise, and that a more careful scrutiny of all the available evidence might well yield some fresh ideas.

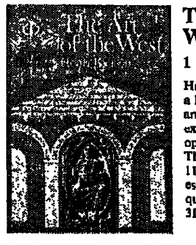
His qualifications for such work cannot be faulted. Fr. Edwards is the archivist of the English Province of the Society of Jesus, and as such has facilities for research in various continental archives, including the Vatican. He has already shown his knowledge of the Elizabethan age in general, and of this particular problem, in his edition of the Letters and Memorials of Father Robert Persons, S.J. (1942-58). Queen of Scots. This new study reflects the same qualities: an unwavering respect for the standards of scholarship, and an ability to present the results of his investigations in a clear and forceful style.

There is an obscurity in the title of his book, which is made clear by his quotation from the speech made by the Attorney General in the proceedings against Howard apropos the discovery of the alphabet key to the cipher in which certain incriminating documents were written. "No man", said the Attorney General, "could by any travail find it out, till God disclosed it by a mervellous chance." Needless to say, Fr. Edwards is led to a very different conclusion!

The main interest of this study is, of course, the close account it gives of the activities of the leading characters in the plot, together with a careful minute-by-minute account of the proceedings taken against them by Cecil. This amounts to a lengthy study, for, not content with his own narrative of the proceedings, the author weaves into it a maximum amount of quotation from the original documents in order that his readers may draw their own conclusions from the evidence.

What these conclusions will be is any man's guess. Only readers with a more than normal taste for information about the underground world of Elizabethan politics and diplomacy will derive satisfaction from this long inquest. Less dedicated readers will wonder whether so much labour has been adequately rewarded seeing that so little has been gained in positive results. For when all has been said, Fr. Edwards does not commit himself to anything more conclusive than the suggestion that although the circumstantial evidence against Ridolphi seems overwhelming, it is not possible to fit all the details into a picture of the English government being threatened by a genuine plot, with Cecil and his friends acting as brilliant sleuths. It would not, therefore, he concludes, be right to bring in any verdict other than "not proven" against Ridolphi and Cecil, and still more is this true of the Duke of Norfolk and the

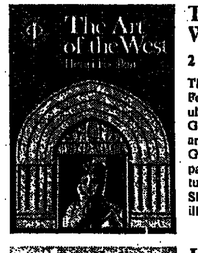
Phaidon Paperbacks



The Art of the West

1 Romanesque Art

Henri Focillon More than a history of medieval art—an aesthetic and philosophic exploration into the development of medieval style. The great experiments; the 11th century; the Romanesque Church; Romanesque decoration. 159 illus. 314pp. 24s



The Art of the West

2 Gothic Art

The second part of Henri Focillon's profoundly stimulating text deals with first Gothic art; Classic phase: architectural sculpture and Gothic humanism; Gothic painting; 13th-14th centuries; Gothic baroque; Sluter and Van Eyck. 166 illus., 384pp. 27s 6d



Italian Baroque Painting

Ellis Waterhouse A concise and informative survey of 17th century Italian painting. Includes works by 88 painters, among them the Caracci, Sacchi, Sassoferrato, Maratta Guido Reni, Guercino Bernardo Strozzi, Luca Giordano, Magnasco and Salvator Rosa. 200 illus. 238pp. 27s 6d

Further details about Phaidon Paperbacks are available on request

Phaidon Press Ltd 5 Cromwell Place London SW7

ALLEN & UNWIN

Donald Campbell, C.B.E.
ARTHUR KNOWLES & DOROTHY, LADY CAMPBELL
The first real portrait of a great man, patriot, and explorer in speed who lost his life in the search for three hundred miles an hour on water. *Illustrated* 35s.

The Maiden Voyage
GEOFFREY MARCUS
The first full-scale, detailed and documented survey of the Titanic disaster.
'told so effectively it must grip the least emotional reader.' *Daily Mail*
'a superbly evocative account of this bungling disaster.' *Daily Sketch*
Illustrated 50s.

Notes To The Hurrying Man
BRIAN PATTEN
The second volume of poetry from this outstanding young poet whose first collection, *Little Johnny's Confession*, was so widely acclaimed.
Cloth 20s. *Paper* 10s.

Regional Policy in Britain
GAVIN McCRONE
Provides a comprehensive study of this aspect of British policy at present and during the past thirty years at a time when regional measures have become an increasingly important part of government policy. *University of Glasgow Social and Economic Studies*
Cloth 55s. *Paper* 32s.

Contemporary History in Europe
Edited by D. C. WATT
Gives the most complete available survey of the study of contemporary history in Europe and the United States today. 60s.

Psycho-Analysis: The First Ten Years 1888-98
WALTER A. STEWART
A distinguished analyst explores Freud's most creative decade, presenting a critical assessment of his early major insights which reveal a creative genius in the process of discovery. 40s.

The New Popular Science Encyclopedia of The Sciences
Edited by W. B. SILL & N. HOSS
A complete one-volume reference guide for the student, the scientist and the general reader.
Illustrated 70s
third revised edition

Concrete Boatbuilding
G. W. JACKSON Jr. & W. M. SUTHERLAND
The world's first book on thin-shell ferro-cement boatbuilding, essential for both commercial and amateur boatbuilders.
Illustrated 45s.

ALLEN & UNWIN

THE TIMES

T·L·S

68th Year 3 APRIL 1969 No. 3,501

The older child

This week we devote the twenty pages which follow (however detachably) to children's books, but of course with our adult readers in view. Where, indeed, do the children come in? The books which we thus attribute to them are normally not only written and published by adults, but bought by adults, sold by adults, reviewed by adults, read aloud by adults and even sometimes collected by adults, to such a degree that children seem almost marginal to the whole business. Far be it from us to set up as champions of the under-tens against their parents and teachers, though there seems no reason why, in view of the present precocity boom in Western society, the spirit of revolt on the campus (that revolting word) should not in due course spread to the kindergarten and the rumpus room. But it is true that the world of children's books is to a great extent an adult world.

Anybody who has tried to find books for children will have seen how this works. No doubt they will be able to see again at the Bologna Children's Book Fair, which opens on April 19. There is, to begin with, a whole category of illustrated children's books which seem to have been designed for highly sophisticated pictorial tastes; that is, not for children, but for a somewhat artificial, grown-up concept of what children ought to be like—books with charming *faux-naif* drawings that look as if they had been done by a very old and artful child for the pages of *Graphis*. Sixty-five years ago such conscious primitivism was immensely stimulating: cubism, expressionism, the Russian ballet and a number of other aspects of the modern movement reflected it. Today, for better or worse, it has become an ad-man's cliché. Then there are books written in a way which can only be meant to divert the whimsical parental eye; anyone who has found himself bound to skip the more coyly domestic passages of the Pooh books when reading them aloud must know how irritating this is. Again, Astérix himself, to whom our principal children's book review is dedicated, has a very mixed appeal. It will be interesting to see whether the intrinsic fun of the stories proves more durable than those jokes and allusions which have given them, in adult eyes, their special relationship with the Fifth Republic.

Admittedly it is difficult for any adult to see books with an eye less sophisticated than his own. But perhaps not enough is done to cater for the very young child's concern with the book as an object—something that sounds horribly like some form of precocious bibliophilia but in fact looks very different as you watch the infant holding the book upside down, turning the pages for the feel of it, tugging to see what happens, then sticking it back to front in the shelf in much the same part-exploratory, part-imitative way as it treats any other item of parental hardware. Anybody who undertook to supply man-size books bound up from old nowspapers—exercise books in the most literal, physical sense, to be used very much as a pianist uses a dumb piano—would fulfil a real need.

Parents too are often thought of as buyers of gay, pretty books rather than in relation to such practical everyday problems as getting the children to concentrate, stopping them crying or reading them to sleep. This, it should be remembered, is the one category of literature where a reviewer's verdict "Couldn't stop yawning—had to force myself to turn the page" would send the customers rushing to the bookshops. How many publishers have the imagination to see that, and what student of English prose has made researches to find the most soporific vocabulary and style? (He might well start with *The Flopsy Bunnies*, whose very name is a model of somnolence.)

In fact the English children's book scene could stand a fresh examination. In one sense it is among the outstanding departments of our literature today, for no other country has anything like so rich and active a tradition of writing for the young. Here, as in the Crime and Detection department (and, to a less spectacular degree, in certain branches of scholarly writing), we really are purveyors to the world—something that is far from being true of our "serious" poetry and fiction, despite our high productivity rate. Yet it might well be argued that these fat any rate in the commercial sense) strong and weak points of contemporary English writing were both symptomatic of the same thing: a blurring of distinctions between the adult and the infantile, or what serious-minded Cambridge critics would no doubt see as a certain immaturity. That is: it is not so much a particularly acute concern with the needs and interests of the child that makes children's book writers of us, as a persistent childishness in ourselves. And this is visible not only in our attitude to crime stories, which are scarcely the most grown-up form of literature, but also in our more serious writing.

For if there is one theme which is gratefully seized on by its English writer it is that of ch and school. This choice is taken for granted in our that critics scarcely comment yet in anything but a purely context it stands out a mile. books like *Le Grand Meaulnes de Carotte*, *The Dark Child*, *Young Törless* are the only though exceptions that, like *chen in Uniform* and *The Ca the Rye* have been strikingly ful in England. It is almost of all nations, were the most to hold on to our youth, tainly there is a good deal social and political life that this. What, for instance, is tional London West End deed the House of Commons but a perpetuation of patterns first encountered boy's schooldays? Act of the remark attrib a Foreign Office official a ago when our government little scene over the De Soames interview, to the Mr. Soames had now cancell Eleven colours? The models fields of Eton may no longer model for any very brilliant but apparently they still ru standards and the lingo by operations are judged.

Is it, then, that the world dren's books is an adult ex our adult world is meet than most? Peter Pan, Robin, Billy Bunter: in this ways they are all symbols modern England, and moments when one feels are in charge of the country that, indeed, than some of government, as the Professor De Felice's book may remind us. But would all that much if, in our li our writings, we distinguish more clearly between child grown-up concerns?

Commentary

Last week's Conservative Party Seminar on the Arts was a forbidding fruit of the participation mystique that is currently the talisman of nervous politicians. It was unkind to bill as a "seminar" an assembly of at least 200 people, whose chances of a passionate or unpremeditated intervention were cruelly undone by rules of procedure on loan from party conferences, whereby those who wanted to speak had to fill in a form beforehand and then, when called, pick their way to a central microphone; conditions that were a death to dialogue.

Anyone, indeed, who sat it out to the end of a harrowing day will probably remember the occasion as a beefin, or some sort of feudal confrontation between sheikhs and supplicants. There was a glut of speakers who, exalted by this invitation to grab the lapels of men likely to be members of the next government and master-minds of its policy, if any, on cultural subsidy, plugged the claims of their own impoverished art. Some of these claims did rise decently from the particular almost to the philosophical, but they did not add up to a very useful discussion of the principles of patronage.

The seminar having been mounted by the Conservatives, it was thoughtless of them not to have laid on a Powellite or two to argue for the free functioning of the art market and question the need for governments to support the arts at all. A few minutes of cogent philistinism might then have laid bare the piety of the received ideas that were batted freely about, most of them based on some tacit agreement as to the meaning of the word "culture". The only time that this underlying conventional wisdom seemed in danger of exposure was during the noble advocacy of Mr. Alexander Dunbar, of the Northern Arts Association, on behalf of the English regions; his was certainly the most uplifting of the four formal contributions to the seminar because it was both theoretical and practical. For the rest, the cultural ideal that was more than once invoked and hovered overhead between times was Sir Kenneth Clark's lordly television series on Civilization; it was disconcerting to find the urbane paternalism of these particular programmes (and their un-televisual wordiness) being offered as a model of how culture can best be brought to the masses.

How incongruous, therefore, that Lord Eccles should have started the day with his widely reported demand for patronage "by the people", to replace the medieval patronage "from the top down" which we have apparently been getting from Jennie Lee. This smacks of an attempt to distinguish Conservative patronage from Socialist patronage, and to reduce the whole issue to a future election promise. Lord Eccles's scheme for individuals to be encouraged to patronize the arts (and does this mean his arts or theirs?) by tax or rate rebates is founded on the old division between the way we earn our living and the way we spend our leisure: "culture" is what makes up for the beastliness of work, and the Inland Revenue can be left to decide, in case of doubt, what is culture and what is not. It is surely just this division which a really cultured society would try to get rid of.

* * *

Roland Barthes raised his aerosol recently in the *Quinzaine littéraire* and fired a mythicidal squirt or two at that larval fetish of up-to-date educationists, the inter-disciplinary study, which he described as the "cream puff" of the new university culture. What M. Barthes was asking for was not exchanges between disciplines but exchanges between their objects, an advanced piece of materialist pleading which would shake a good many superstructures if it were ever implemented. Such radicalism is made to sound typically French and unrealistic by the editorial of an interesting new magazine called *20th Century Studies*, produced by the Faculty of Humanities at the University of Kent. Here even the humble cream puff is warily circled as if it might be booby-trapped; only after explaining that the new magazine will contain mostly historical, literary and philosophical material does the editor march ecumenically forward, hand outstretched: "None the less we definitely intend to establish contacts with scholars of other disciplines. . ."

In fact, *20th Century Studies* looks like a venture worth support. It is not to be an academic magazine in the specialized sense, with the axes of scholars swinging vigorously into microscopic trees, but a magazine by academics—though not exclusively so, since the first issue contains a piece by Jo Grimond—writing on much wider issues. So *20th Century Studies* will at least have the virtue of springing from its contributors' teaching concerns rather than directly from their research.

The theme of the first issue is too wide for comfort. "Nation tion and European Heritage contains some invigorating Robert Skidelsky on Mosley; H. M. Thomas Mann's German ism, revealingly compared of Alfred Rosenberg; Arth ser on the gap between Continental concepts of philosophy; Dr. Edmund furiously relativistic in his tion to cut Europe down turally speaking.

20th Century Studies is every six months and the second number will treatment of sexual liberation modern novel"; this is pr village is delivering menhirs (mega His passions in life are eating wild beating up Romans. The only time gets really annoyed is when someone fat. He is invaluable in fights but when it comes to knocking on always smashes them). His companion (in the recent stories at a dog which is as small as Obélix. This dog is nothing like such an character as Tintin's Milou, but better name—Idéfix.

Panoramix, Astérix, Obélix, Idéfix: the names of all the Gauls end in *-ix*, on the analogy with Vercingetorix, who led a rather less successful revolt against Caesar. This suffix gives room for endless puns on French words and phrases ending in *-isque*, *-ique* and *-is* (*panoramique, astérisque, obélisque, idée fixe*). The chief of the village is Abracourcix (*à bras raccourcis*). This impressive ruler has only one fear—that the sky will fall on his head. The cast of main characters is completed by the bard Assurancetourix (*assurance tous risques*) whose singing is so appalling as to constitute at moments of crisis a secret weapon second only to Panoramix's potion. At other times, by any methods necessary, he is made to shut up.

The plots of most of the stories follow a fairly standard pattern. The Romans (or occasionally another enemy) try to subdue the intrepid Gauls and are rebuffed by one or more of the Gauls' retaliatory resources —Panoramix's potion, Obélix's strength, Astérix's guile or Assurancetourix's singing. The formula is enlivened by the comedy, which is either verbal (there are excruciating puns) or else consists of *1066 and All That* historical jokes, anachronisms and topical allusions.

But there is a good deal of repetition from one story to the next, and after reading one the interest of the others is in proportion to the extent to which they diverge from the formula. A change of setting gives a refreshing opportunity for a whole range of new jokes, as for example in *Astérix et Cléopatre* which appeared in 1965—not long after Elizabeth Taylor's *Cleopatra*. The first frame of the story quotes Pascal's tag about how, if Cleopatra's nose had been shorter, the face of the whole world would have been different. The second frame shows us Cleopatra. She is beautiful, but her nose is undeniably on the long side, and it is a subject about which she is extremely sensitive. (As for the Sphinx's nose, that was lost when Obélix was clambering about on it.) To prove that the Egyptian people have not lost their genius, Cleopatra bets Caesar that they can build a sumptuous palace in Alexandria in three months. With the help of the Gauls and their potion, she just manages to meet the deadline.

For the English reader, however, by far the best story is *Astérix chez les Bretons*, a work of friendly retaliation against the Englishman's stereotype of the conical garlic-eating, onion-selling, beret-wearing, ooh-la-la-ing froggy. The British tribes have been beaten by the Romans because of their refusal to fight at the weekends, and because they insist on knocking off in mid-battle for cups of hot water with a dash of milk (the tea habit obviously antedates the discovery of tea). The defeated British are obliged to call on their friends across the channel for help and Astérix and Obélix put things right by bringing over a barrel of the magic potion.

The British are shown as being extremely polite and formal, shaking hands all the time (in fact, surely, we shake hands less often than any other European nationality). British food, of course, is disgusting, and our ancestors apparently lived as we do in rows of tiny identical houses with perfect grass lawns, they drank warm beer, drove on the wrong side of the road, wore tweeds, and so on.

But the best things in this story are the Anglicisms. An Englishman agrees with someone by saying "Il est, n'est-il pas?" Other sayings include "Combien étrange", "Bonne chance, et toute cette sorte de choses", "Bonté gracieuse!", "Je dis. Ca c'est un morceau de chance!" and, when attacked by the unsporting Romans at the weekend, "Aoh! ehoquant! Ce ne sont pas des gentils hommes".

In all the stories the Gauls are victorious over such lesser breeds as are foolish enough to come into conflict with them—Romans, Goths, Normans, or whoever it may be. The element of crude nationalism here is strong and is not only Gallic but also Gaullist (the first French satellite, after all, was called Astérix). And what is Panoramix's potion but a *force de frappe*?

A cartoon in *L'Express* a couple of years ago showed a group of Frenchmen watching an international football match on television. As goal after goal was scored against them the men became more and more dejected, until the match ended and they were totally downcast at their country's defeat. The last drawing of the cartoon showed them with gleeful smiles on their faces as, having switched off the television, they sat reading Astérix.

This cartoon explains a lot of the commercial success of Astérix in France, just as the success of Astérix goes some way to explain the long reign of General de Gaulle. Like Astérix, the General treats Anglo-Saxons and other foreigners with *hauteur*. Blindly ignoring unacceptable realities, Gauls and Gaullists alike appear happiest when throwing foreigners into confusion. Of course, it's all good clean fun: de Gaulle isn't actually going to go to war against his allies, any more than Obélix ever causes fatal injuries in the Roman patrols he assaults. A few black eyes and bloody noses perhaps, and a lot of

from our backlist

One of our most venerable series is The Muses Library, which began in the nineteenth century and contained such notable volumes as Swinburne's edition of Herrick, Yeats' of Blake (which we are re-issuing shortly), Robert Bridges' Keats, Edmund Gosse's Thomson.

Some years ago we re-instituted The Muses Library with some esteemed modern editions, including Kenneth Muir's Wyatt, 21s paper 10s 6d, de Sola Pinto's Rochester, 15s paper 8s 6d, Horrell's Swift, 42s the set and Hugh Macdonald's Marvell, 18s paper 10s. These, and other volumes, are currently in print (and pocketable) and are valued as scholarly dependable editions in a pleasant format.

ROUTLEDGE & KEGAN PAUL

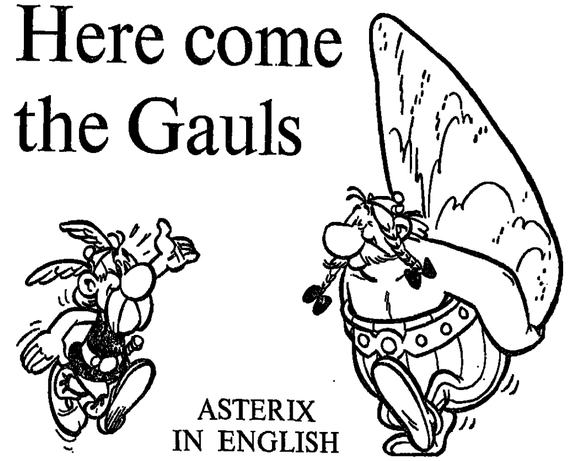
T·L·S

THE TIMES LITERARY SUPPLEMENT

CHILDREN'S BOOKS

THURSDAY 3 APRIL 1969

Here come the Gauls



ASTERIX IN ENGLISH

ALSO IN THIS INSET

Reissues	348-61	Under Nines	356-57-61
Older Readers ..	349-54	Youngest Readers ..	358-59
History in Fiction ..	350-51	History in Fact ..	362
Fantasy, Poetry ..	352-53	Non-fiction ..	363-64-65-66
Over Nines	355-60	German Books ..	364

—with separate reviews of *The Endless Steppe* and the new Ivan Southall (both 349), *From the Mixed-up Files of Mrs. Basil E. Frankweiler* (355), the new Maurice Sendak and *The Mouse and his Child* (middle opening).

BODLEY HEAD Books for Children

And Peskie Lived Happily Ever After
LAVINIA RUSS
How Peskie—the loneliest person in the world—endured the anguish of growing up in the shadow of a popular older sister 16s

TWO NOVELS FOR YOUNG ADULTS

The Pigman
PAUL ZINDEL
A story of the violent collision in feeling between two young people yearning to leave home and an old man chained to his home by loneliness and bereavement 16s

The Game
RICHARD E. DRDEK
The relationship between a boy and his unofficial guardian is strengthened by a crisis which tests the boy's understanding of the moral code 16s

Higgiety Piggiety Pop! or There Must be More to Life
MAURICE SENDAK
Jennie the Sealyham terrier goes out into the world to look for something more than everything. A fantasy conceived in perfect detail by the creator of WHERE THE WILD THINGS ARE 18s

Favourite Fairy Tales Told in England, Germany, Japan, Sweden
VIRGINIA HAVILAND
Four new additions to the popular Favourite Fairy Tales Series, making twelve titles in all. Retold by Virginia Haviland, each book is illustrated in three colours 16s each

Viking's Dawn
The Road to Miklagard
Viking's Sunset
HENRY TREECE
The first volumes to be released in a new, uniform edition of the late Henry Treece's work. Texts have been reset in Demy 8vo format, with illustrations by Christine Price 18s each

The Day Chiro was Lost
CHIYOKO NAKATANI
The Japanese artist of THE HIPPO BOAT tells in few words and flowing colour the story of how a small dog becomes separated from his home and master 14s

The Extraordinary Tug-of-War
LETTA SCHATZ and JOHN BURNINGHAM
A Nigerian folktale of the struggle between Hippopotamus, Elephant and Hare, illustrated with full-colour jungle drawings by John Burningham 18s

A World of Nonsense
CARL WITHERS
A second collection of nonsense tales by the author of I SAW A ROCKET WALK A MILE. Illustrated by John E. Johnson 16s



Joan Aiken

Winner of the 1969 Guardian Award for Children's Fiction



The Whispering Mountain

'Wild, bold, imaginative fantasy set in Wales...kidnapping, castles and subterranean tribesmen provide a dramatic backdrop for the two eminently sensible, if unusual, children who attempt to recover the harp' DAILY TELEGRAPH
'Miss Aiken's best book yet' THE TIMES EDUCATIONAL SUPP.
Frontispiece by Pat Marriott 21s

Joan Aiken

Author of the most widely praised book of original fairy tales of 1968



Illustrated by Jan Pienkowski

A Necklace of Raindrops

'Gloriously imaginative and beautifully narrated. The pictures are superb' DAILY TELEGRAPH
'Miss Aiken has an impeccable ear for the English language' THE TIMES LITERARY SUPPLEMENT
'The stories sparkle with wit' SUNDAY TIMES
'A work of real quality' FINANCIAL TIMES 21s

Joan Aiken

A new book of fantasy stories for young readers



A Small Pinch of Weather

Illustrated by Pat Marriott *May 1st, 18s*

Other new books

SYLVIA SHERRY
A Pair of Jesus-Boots

An unusually realistic story set in Liverpool in which a 13-year-old gang leader becomes mixed up with some real gangsters. By the author of *Frog in a Coconut Shell*. 18s

ANTONIA BARBER
The Ghosts

A gripping story for older readers about two children who make a dangerous journey back through time. By the author of *The Affair of the Rockerbye Baby*. 18s

JOHN ONSLOW
Stumpf and the Cornish Witches

A new story of witches and magic by the author of *The Stumpf* *May 1st, 18s*

Jonathan Cape

hurt pride and trampled diginity, but nothing more serious.

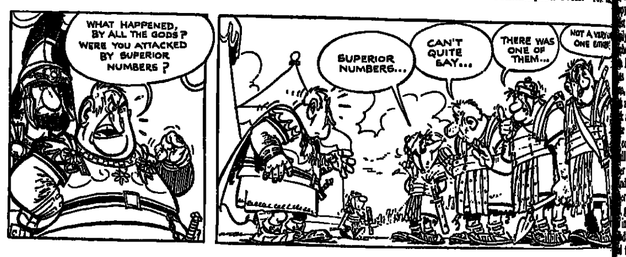
And when it is French dignity in the real world that is suffering, Astérix is always reassuringly there to restore it in fantasy. The clearest example is in sport. Before the 1964 Olympics the French newspapers were full of boasts about how many medals they were going to win. In the event they did extremely badly (if memory suffices, their only gold medal was won by a horse). In the 1968 Olympics France did less badly, but this time heavy insurance against further humiliation had been taken out well in advance. This insurance was in the form of *Astérix aux jeux Olympiques*. In a sense, whatever happened in Mexico was irrelevant: Astérix had won his gold already. And because Astérix so closely reflects French self-esteem it seems very unlikely that, whatever topical allusions the strip may have, there will ever be references to anything in the real France of today that shows the serious divisions in the nation—the events of last May, for example.

And now Astérix, which seems so calculated to pamper to the French national psyche, is being sold to the English. The first volume to be translated, *Astérix le Gaulois*, makes an extremely good job of finding English equivalents for the puns and allusions in the original. The names of Astérix and Obélix have, rightly, remained unchanged. Getafix is an excellent substitute for Panoramix, as are Cacofonix for the bard Assurancetourix, and Vitalstatistix for the chief Abraracourcix: perhaps they are even slight improvements. "Bang! Biff! Boom! Kerplonk!", however, does not have quite the force of the original's "Paff! Biff! Boum! Schplokk!" But this is a small point. Clearly the job of Englishing Astérix is in very capable hands. (One wonders how the ingenuity of the translators will cope with *Astérix chez les Bretons*.)

Those who prefer to read [illegible] in the original, however, [illegible] helpful the notes for English [illegible] that are being sold with the F[illegible] editions now also available. These notes spell out some of the more complicated jokes and [illegible] difficult idioms and recondite allusions. This presentation in both languages does Astérix proud. It is interesting to see what kind of [illegible] the books enjoy here: somewhat perhaps wrongly, one had imagined Astérix as being for [illegible]

GOSCINNY and UDERZO: *Astérix le Gaul*. Translated by Anthea Bell and Derek Hockridge. Brockhampton Press. 12s.

GOSCINNY and UDERZO: *Astérix le Gaulois. Astérix et les Goths. Astérix Gladiateur. Tour de Gaule d'Astérix. Astérix Chez Cléopatre. Le Combat des Chefs. Astérix et les Normands. Astérix Légionnaire. Le Bouclier Arverne*. Paris: Dargaud. Distributed by Brockhampton Press. 16s each.



LADIES OF ENGLAND

SARAH FIELDING: *The Governess*. Or, Little Female Academy. Introduction and Bibliography by Jill E. Grey. (The Juvenile Library.) Oxford University Press. 30s.

The ancients were sound on the subject of boarding schools; they declared that a girl was better off without them. Dorothy Kilner in the 1780s went so far as to sub-title her *Anecdotes of a Boarding School*, "An Antidote to the Vices of those Useful Seminaries". She conceded that if one lived a long way from the capital there was nothing else for it if a girl was to have "any instructions in those polite accomplishments, so necessary for every woman to possess, who wishes to pass through life with any degree of grace or dignity". But she shook her head over the consequences—the contact with the evil practices of other children whereby "the child from a good home sees for the first time lying, cheating, quarrelling, fighting, neglect of religious duties, and may insensibly become contaminated by the other girls' easy acceptance of these".

Over this pollution our ancestors had two separate sets of standards—for their sons and their daughters. It was right that a girl should be shielded from every breath of impurity; they had no confidence, it seemed, that the female heart could resist temptation, or could fail to be contaminated if evil were present. From Miss Kilner to Charlotte Yonge and Mrs. Molesworth, they all deplored the girls' boarding establishment, the follies and the vices that were to be found there, the unsuitable companions, the inadequate education. Mr. Tucker, the father of that formidable lady, A.L.O.E., "had a very pronounced objection to schools for girls; indeed, he had himself made an early resolution never to marry any girl who had been educated at school"—a resolution which would imply celibacy now, but did not in the early years of the last century.

But for sons it was different. Boys, it seemed, ought to be exposed to evil, and every parent dispatching a son to that "existence among devils" which Lord Salisbury when Prime Minister remembered with such horror, hoped, prayed and expected that their particular offspring would pass through the fiery furnace and emerge purified, the better for the experience. Lord Salisbury himself, when the time came, sent his own sons to Eton, although his loathing of the place was such that he could not be persuaded to revisit it for [illegible] afternoon. School made men of boys; it did not make gentlewomen of girls—though it might make fashionable ladies.

Even writers of such stern moral purpose as Mrs. Sherwood adopted these double standards. Frivolity that she would have deplored in a girl she readily countenanced in a boy and *Boys Will be Boys*, which she wrote with her daughter in 1854, is full of light-hearted talk and boisterous horse-play. Even in *Henry Milner*, where Henry progresses with such unswerving steadiness through 900 pages to his goal of Holy Orders, there are some lively junketings at his private school with loads of fowl, mutton, and ham being hauled up to the dormitory window for a midnight feast.

But this sort of behaviour was not condoned in the girls' school story until generations later. Just at what point it became permissible it is hard to say. Angela Brazil's stories in the first decade of this century show the sort of merry larks that bring one into complete agreement with Mr. Tucker; one could not marry a girl reared in such an establishment. But even in Miss Brazil's schools the amount of supervision that was considered desirable for young females was greatly in excess of that given to boys who, ever since school stories began, had been wandering, once lessons were over, free as air, driving mail coaches (Miss Edgeworth), poaching (Thomas Hughes), cheering gamekeepers (Kipling).

In Sarah Fielding's *The Governess* which, published in 1749, is the earliest known school story, the supervision given by Mrs. Teachum to her nine little pupils is not as rigorous as at some seminaries. She occasionally deputes authority to her eldest girl, Jenny Peape, who however is quite unable to restrain the riot that breaks out over which pupil is to have the largest apple. This fight over the apple (and an unconvincing quarrel it is too) provides one of the book's few lively moments. *The Governess* has considerable historical importance, which is why the Oxford University Press have printed it as the third volume in their Juvenile Library, but it is very dull. The author's scheme of allowing the pupils to tell their own histories, and of interspersing the slender narrative with stories, was one that was copied by a host of followers often very much more successfully—one thinks at once of the Lambs' *Mrs. Leicester's School*.

It has none of the earthy vigour of Dorothy Kilner's *The Village School*, written some 35 years later; with its crimes committed at Mrs. [illegible] school and the savage punishments inflicted on the wrongdoers, it [illegible] the moral earnestness of Hannah [illegible] Sewell's and Charlotte Yonge's accounts of girls under training, but not enough earnestness to suit Mrs. Sherwood, who rewrote [illegible] to suit her own peculiar standpoint. Miss Fielding [illegible] weak on the doctrine of the [illegible] and depravity of human nature [illegible] was necessary to stress this. Mrs. Sherwood did not stop there; [illegible] the editorial red pencil once [illegible] her fingers she could not [illegible] zest for improvement, and [illegible] wrote lavishly. Not only did she [illegible] stitute stories of her own for [illegible] Fielding's little tales, she [illegible] detail—transferring, for [illegible] Mrs. Teachum's school from [illegible] north of England to a village [illegible] Guildford, which she [illegible] delightfully.

Mrs. Sherwood's rendering of *The Governess* first appeared in [illegible] was reissued several times after [illegible] with the barest indication of [illegible] original author (the introduction [illegible] stated that it was "said to have been written by a sister of the [illegible] Fielding"), and no indication of the extent of the recasting. Mrs. [illegible] who has written the introduction [illegible] the Oxford Juvenile Library, [illegible] without question that the [illegible] version must be inferior, and it scant attention.

A comparison of the two [illegible] have given interest to her text [illegible] ever. Mrs. Sherwood's [illegible] in fact, very often more lively [illegible] stories within the story that [illegible] stituted are frequently stern [illegible] to dwell on the depravity of [illegible] especially of Roman Catholics [illegible] they have more meat in them [illegible] Miss Fielding's rather vapid [illegible] ramblings (with obscure [illegible] about devoted lovers. She also [illegible] posed one excellent fairy-story [illegible] is far better than anything [illegible] original text. Mrs. Sherwood [illegible] often sounder on the psychology [illegible] children too, and made several [illegible] ations at points where Miss Fielding [illegible] account of how pupils behave [illegible] unconvincing.

In short, while Mrs. Sherwood [illegible] conduct as an editor was perfectly [illegible] sible, the book which resulted [illegible] it was not, and deserves more than [illegible] sion than the mere quotation of [illegible] people's opinions. Perhaps the most [illegible] valuable part of the edition [illegible] to this facsimile reissue of *The Governess* is the extensive bibliography [illegible] which not only tries to trace the [illegible] plete sequence of editions, but also [illegible] includes a list of some of the [illegible] books which were, [illegible]

FACING LIFE—

[illegible] HAUTZIG: *The Endless Steppe*. Hamish Hamilton. 21s.

[illegible] Hautzig's *The Endless* [illegible] is one of those books [illegible] make all the appropriate [illegible] of commendation seem sud[illegible] outworn and hackneyed. Mov[illegible]... uplifting... a great human [illegible]ment... yes, it is all these but [illegible]h more, it is *true*. This first-hand [illegible]ount of the experiences of a [illegible]sh girl from the quiet city of [illegible] in east Poland transported [illegible] her parents to Siberia by the [illegible]sians in 1941 is told with a regard [illegible] emotional as well as literal truth [illegible]h makes it more telling than [illegible] more tragic and harrowing [illegible] which have come out of the [illegible] war.

[illegible]sther Rudomin, as she then was, [illegible]ten years old in June, 1941, a [illegible]ppy, much-loved child living in the [illegible]d of a large, busy and well-off [illegible]ily. Until then the war had not [illegible]ched her much, although beloved [illegible] had gone off to fight the Ger[illegible]ans and, against all hope, returned. [illegible]n, out of the blue, came the sol[illegible]s at the door, six weeks in a cattle [illegible] and Siberia, a flat, parched ex[illegible]se of gruelling sun. Esther at [illegible]ould not believe it. "But Siberia [illegible]ll of snow." "It will be", her [illegible]r promised.

[illegible]d it was. In the next five years [illegible]e saw Rubtsovsk in all its sear[illegible] growing slowly from a lost vil[illegible] nowhere to the beginnings of [illegible]dustrial town. When Russia en[illegible]d the war on the allied side the [illegible]rtees ceased to be prisoners in [illegible]e and were able to leave the [illegible]rom mine where they had worked [illegible] move into the village. Soon [illegible]er went to school and, although [illegible]ey was short, their lives were, all [illegible]d, not much harder than those [illegible]e native Russians. How could [illegible]e, when a bare subsistence level [illegible]s the rule rather than the excep[illegible]?

[illegible]s. Hautzig writes well—one of [illegible]e good things she has to say about [illegible]ebook is the excellence of [illegible]e education she received there, [illegible] in its later stages, to the [illegible]ace of some very fine ten[illegible] driven from European [illegible]ls by the war—and she tells her story without a trace of self-pity. The pity she has she keeps for those who need it most: her mother, fated always to have hard, manual jobs (beginning with dynamiting in the mine); her grandmother, violently separated from her husband and later hearing of his death only at second hand; and for the many others whose lives were harder than her own. The things she celebrates are courage and humour, kindness which she finds in many unexpected places, and the sheer ability to survive. Her book is often very funny and her memories, in the way of those who survive such experiences in a moral as well as a physical sense, tend to have a happy turn.

Describing her second summer in Siberia she mentions typhus. She knew that people were dying in droves and she was terrified but, in the next breath, adds that it was also the summer she saw Deanna Durbin in *100 Men and a Girl* four times at the village cinema. Never, through all the real dangers and privations, does this cease to be the story of a child growing to girlhood in an alien but not wholly inimical environment. It is a timely reminder to the sentimentalists of childhood that in many respects the young are tougher and more resilient than their elders and can take much more in their stride. The one thing without which childhood dies Esther Hautzig had and abundantly thanks heaven for: she was always loved and had people to love and work for in return.

But although Esther and her parents and grandmother survived, and life in Siberia improved for her so much towards the end that the notion of leaving when the war was over and going back to a strange and unknown Poland made her shrink and protest that she was happy where she was, the worst was still to come. Gradually they learnt the truth, that of all the sprawling family left behind in Vilna who escaped deportation only two cousins and an aunt of her mother's family had survived. All the rest, brothers, sisters, cousins, all were dead. The exile had saved their lives.

This is a magnificent and heartening book. Mrs. Hautzig is a born writer and life has given her a subject of more power than any novel.

—AND DEATH

[illegible] SOUTHALL: *Finn's Folly*. Angus [illegible]d Robertson. 18s.

[illegible] again, in *Finn's Folly*, [illegible] Southall gives us his very [illegible]nal mixture of catastrophe, [illegible]ence and the self-realiza[illegible] that can emerge from these, in [illegible] Australian setting as stark and [illegible]ncing as any he has used before [illegible] with a narrative that is vigorous [illegible] compelling. Here is most com[illegible]t story telling, but of a story that [illegible]ce again surely far too strong [illegible], with the horror too thickly [illegible] to rate as children's reading.

[illegible]t's family have a remote holi[illegible]shack, mainly for the benefit of [illegible]ecially-retarded younger brother [illegible] is a problem to them all. As the [illegible] opens, on a winter night of [illegible]ding fog, their mother is taking [illegible]ar to meet their father at the air[illegible] several miles away, leaving [illegible]e-year-old Max in charge. [illegible] to match the fog and [illegible]mulate his feelings of apprehen[illegible]sion and aloneness, the electricity in[illegible] the shack fails too, and so we [illegible]ed in a darkness that never [illegible]s to lift.

[illegible]n, now joined by Brenda, listens [illegible]e the noise of their mother's car [illegible] away and the focus of the story [illegible]ges to another girl, Alison, in the [illegible] of her father's lorry, which is [illegible] towards the shack from the [illegible] direction. As Max and Brenda's [illegible] of an accident to their parents [illegible]ases, so does Alison's anxiety [illegible] something will happen to her [illegible] and herself—they are alone in [illegible] world for her mother has aban[illegible]ned them some time ago. When [illegible] inevitable crash at last comes [illegible]on is flung over the hillside and [illegible]ed in the overturned lorry; [illegible]y afterwards her father dies. [illegible] the sound they have been [illegible]ng, Max and Brenda grope their [illegible] to the road in the fog.

Novels for Older Children

Esther Hautzig THE ENDLESS STEPPE
The author's own moving account of the years she and her family spent exiled in Siberia makes remarkable and wholly unforgettable reading. 21s

Clive King THE TOWN THAT WENT SOUTH
A humorous and highly original fantasy by the author of the famous *Stig of the Dump*, wittily illustrated by Maurice Bartlett. 16s

Elfrida Vipont BOGGARTS AND DREAMS
The reappearance in a new edition of this successor to *A Win for Henry Conyers* will make many more friends for the family at Dowbiggins. April 16s

Ursula Moray Williams THE MOONBALL
ADVENTURES OF THE LITTLE WOODEN HORSE
Welcome revivals in hardback of lasting favourites, with new full-colour jacket designs by Krystyna Turska and Peggy Fortnum respectively. April Each 16s

John Christopher THE LOTUS CAVES
In his new novel, set below the surface of the Moon, John Christopher creates an alien world no less powerful and convincing than in his widely acclaimed "Tripod" trilogy. May 21s



Alan Garner
THE HAMISH HAMILTON BOOK OF GOBLINS
Alan Garner has explored the realms of the weird, the supernatural and the magical to assemble this unique and distinguished anthology of stories and poems from all over the world, many of which he has retold himself with consummate skill. The remarkably varied line drawings by Krystyna Turska further establish her as an interpretative artist of considerable talent. May 30s

Antelopes & Gazelles

Dorothy Clewes SPECIAL BRANCH WILLIE
The unusually ambitious streak in Willie's nature breaks out afresh in this spirited sequel to *Upsidedown Willie*, illustrated by Edward Ardizzone. 6s

Showell Styles A CASE FOR MR FIDDLE
Another woodland adventure featuring the musical Mr Fiddle and his two young friends, Mark and Kathy. April 8s 6d

Hester Burton THROUGH THE FIRE
This brilliant "historical" Antelope takes place during the Great Fire of London, when the Quaker persecution was at its height. April 8s 6d

Rudolf Otto Wiemer THE GOOD ROBBER WILLIBALD
The nocturnal adventures of a robber who escapes from Mamil's picture book make ideal bedtime reading for younger children. April 8s 6d

Janet McNeill DRAGONS COME HOME!
Janet McNeill offers a wide variety of choice and entertainment in this first "short story" Antelope, illustrated by John Lawrence. April 8s 6d



Moshe Pearlman
THE ZEALOTS OF MASADA
The Masada dig uncovered some of the most spectacular and exciting finds of recent years and brought to light the astonishing story of the Zealots' last stand against Roman aggression. Moshe Pearlman vividly recreates one of the world's greatest feats of archaeological detection in his account of the discovery of Masada, gigantic fortress and symbol of heroism. Illustrated with photographs. April 21s

Picture Books

Charlotte Hough MY AUNT'S ALPHABET
A witty, sensible and highly colourful learning-to-read book for the youngest beginning-to-read child. 12s 6d

Eleanor Farjeon & Jane Paton AROUND THE SEASONS
A picture-book presentation of some of the finest of the late Eleanor Farjeon's country poems, illustrated by Jane Paton with characteristic subtlety. April 18s

Berniece Freschet THE OLD BULLFROG
Roger Duvoisin's illustrations in colourful collage add to the excitement and vitality of this charming miniature drama of the wilds. April 18s

Alice Dalgliesh THE LITTLE WOODEN FARMER
An enchanting cumulative picture book for very young children, with richly detailed illustrations in colour by Anita Lobel. May 18s 6d

Eric Carle 1, 2, 3 TO THE ZOO
Joyously colourful animals ride to their new homes in the zoo in a brilliantly designed counting-book by an artist of world-wide reputation. May 18s

Barbara Willard THE POCKET MOUSE
A gentle country story with more than one ingenious twist to its plot and vivid illustrations in full colour by Mary Russon. May 18s 6d

HAMISH HAMILTON

BBC BOOKS FOR CHILDREN

JUST PUBLISHED

Bizzy Lizzy and Little Mo
by FREDA LINGSTROM

Four stories about a little girl called Bizzy Lizzy and her very tiny doll Mo, from the BBC-tv series *Watch with Mother*. There are pictures on every page, with alternate spreads in full-colour, by Gwen Tourret.



Contents: Bizzy Lizzy and Little Mo; The Balloon; The Weather House; The Party.

16s.

'HERBS' STORY BOOKS
Parsley's Tail
Parsley's Good Deed
by MICHAEL BOND

The first two titles in a new series of picture-story books based on episodes from 'The Herbs', a popular feature of the BBC-tv series *Watch with Mother*. Written by Michael Bond, they feature Parsley the lion and other favourites from the programme. There are full-colour illustrations on every page by Esor, the artist of the 'Herbs Annual'.



9s. 6d. each

'BLUE PETER' MINI BOOKS
Book of Pets
Book of Teddy's Clothes
Book of Television
Safari to Morocco
by BIDDY BAXTER, EDWARD BARNES and ROSEMARY GILL

The first four titles in a new series of 'mini' books based on the BBC-tv series *Blue Peter*. Each book has an attractive full-colour cover; pictures on almost every page, many of them in colour; and large-print text.



3s. each

OTHER BBC CHILDREN'S BOOKS

HECTOR'S HOUSE SERIES
A series of picture books about the adventures of Hector the dog, Zeza the cat and Kiki the frog—from a highly successful French television series recently shown on BBC-tv. Illustrated in full colour, the first four titles are:

Hector: Racing Driver
Hector the Musician
The Butterfly Chase
Hector the Gardener

6s. 0d. each

JACKANORY STORY BOOKS
A series of illustrated paperbacks for young children featuring some of the stories told in the BBC television programme *Jackanory*.

The Barrow Lane Gang
by NOEL STREATFEILD
Brer Rabbit Stories
'Jack Stories'
Stories from Scotland
The Lion and other Animal Stories by Ronald Eyre
Stories from Ireland
The Voyage of the 'Griffin'
by John Anderson
Littlenose by John Grant

3s. 6d. each

Two more Jackanory books to be published in July
Robin Hood
Retold by Edward Blishen
Icelandic Stories
Retold by Magnus Magnusson

Crackerjack Book of Games
A selection of over seventy games from the BBC-tv programme *Crackerjack*. Some are party games, others can be played by one or two children.
5s. 0d.

Joe and a Horse
by ALISON PRINCE and JOAN HICKSON
Four delightful stories from BBC television's *Watch with Mother* about the adventures of a little boy who lives with his parents in a transport cafe.
Contents: Joe and a Horse; Joe and the Flags; Joe and the Ice Lorry; Joe's Rainy Day.
15s. 0d.

Bella and Sebastian
An adventure story about a boy and his dog in the French Alps, based on the BBC television series of the same title.
12s. 6d.

The Christmas Story
This story of the birth of Christ, broadcast in BBC-tv's *Play School*, is told simply and clearly for the youngest children. It is illustrated with drawings specially made for the programme by Charles Keeping.
12s. 6d.

Play School
Edited by JOY WHITBY
A book specially designed to appeal to the under-fives, based on the BBC-2 programme for young children at home.
9s. 0d.

Play School Stories
Edited by CYNTHIA FELGATE and JOY WHITBY
Stories, pictures, rhymes, and jingles for the very young. Based on *Play School*, BBC television's popular programme for the under-fives.
9s. 0d.

TO BE PUBLISHED IN SEPTEMBER, 1969

CHILDREN'S ANNUALS

Blue Peter: Sixth Book
10s.

The Herbs Annual 1970
12s. 6d.

A NEW ANNUAL
Hector's House Annual
12s. 6d.

'LISTEN WITH MOTHER' BOOKS
A new series of illustrated story books from the radio series.
Stories of Willy Mouse
Tippy the Tipper Wagon
Brown Bear and Skipper Ahoy-There
Pussy Simkin
3s. 6d. each

BBC PUBLICATIONS, 35 Marylebone High Street, London, W1M 4AA

CHILDREN'S BOOKS FROM
RUPERT HART-DAVIS LTD

COMING SHORTLY

Anne de Roo
The Gold Dog
An adventure story set in an old gold rush town in Central Otago, New Zealand. Ages 10-14
May 12 25s

Ray Popo
Desperate Brenkaway
A rip-roaring sea-adventure for readers of 12+, with desperate situations in the Irish Sea.
April 21 Illus 25s

Brian Battershaw
Talking About America
A young person's guide to the history and traditions of the United States, for readers 10-17.
April 14 Illus 45s

COMING FOR CHRISTMAS

Anne de Roo
Moa Valley
Adventurous young New Zealanders, lost in the bush, stumble across what could be the last haunt of the extinct Moa bird.
Ages 10-14 October 25s

Victoria Walker
Winter of Enchantment
A magic mirror enables Sebastian to travel from his Victorian world of winter snow and Mrs Parkin, to an enchanted world. Ages 8-12
October Illus 21s

Mischa Kudian
Three Apples Fell from Heaven
A wonderful collection of Armenian folk and fairy tales. Ages 6-10
October Illus 25s

Jennifer Westwood
Isle of Gramarye
Anthology of the poetry of magic and enchantment. Illustrated by Pauline Baynes. All ages 25s

STILL GOING STRONG

Ray Popo
Strosa Light 21s
Salvage From Strosa 21s

Ray Bradbury
R is for Rocket 21s
S is for Space 21s

Elizabeth Beresford
Awkward Magic 13s 6d
Travelling Magic 15s
Sea-Green Magic 21s

Caroline Rush
Tales of Mr Pengachoosa 12s 6d
Further Tales of Mr Pengachoosa 21s

GRANADA PUBLISHING

Involved in History

A COMPARISON of *The Popinjay* and *Early Thunder* lends support to the truism that human nature does not change. Though one is set in the Scotland of the 1540s and the other in Massachusetts on the eve of the War of Independence, the sufferings of their heroes have much in common. Both are caught up in violent events brought about by a clash of doctrines which lead citizens of sixteenth-century St. Andrews and eighteenth-century Salem to behave in much the same way. In both places gangs of young hooligans make the night streets unsafe for peaceable folk, walls are daubed with scurrilous slogans, and partisan feelings run high. The weapons of Scottish Protestants and American Whigs alike are wanton destruction of property, arson, and buckets of slops. In our own day, human nature being what it is, we can only be thankful that the bucket of slops is a thing of the past.

The hero of *The Popinjay* is caught up willy nilly in the events following the murder in St. Andrews in 1542 of the evil-living, Protestant-hating Archbishop, Cardinal Beaton. Chance brings David Lindsay, the foppish son of a wealthy Scottish wine merchant living in Bordeaux, to St. Andrews at this time, and adversity keeps him there for a year while the rebels are besieged in the castle. He is succoured by a poor fisher girl and her crazy grandmother, who are too concerned with keeping themselves alive to bother about politics or religious quarrels, the victims of both poverty and the superstitions of their neighbours.

Wherever their sympathies lie, it is clear that the townspeople of St. Andrews would prefer not to be involved in civil strife, and they are shown as struggling to keep their life going as normally as possible in these grim circumstances. They are afflicted both by the holders of the castle, who make frequent forays into the town to seize what food they can, and by the besieging forces complete with the court of the four-year-old queen, whom they have to support despite growing famine. To cap it all, as so often happens, there is an outbreak a plague to contend with.

Iona McGregor brings all this brilliantly to life and throws in a quarrel of the bakers' guild for good measure, for when the fisher girl's hovel is destroyed the three are taken in by a weak-willed widower baker. These four are convincing, three-dimensional characters, and if some of the minor ones are little more than sketched in, they too have a certain vitality. It is an exciting and absorbing story, firmly based in reality, and with a keen insight into period and place.

Daniel West, the hero of *Early Thunder*, is more directly involved in the factions tearing Salem than is David Lindsay in those of St. Andrews, since he is himself a Tory and the son of a leading one, not an outsider accidentally caught up in affairs. The citizens of Salem take sides vehemently in the uneasy days between the Boston Tea Party and the outbreak of war, and Daniel and his family are the butt of many Whig attacks. His life is further complicated by the fact that his widowed father chooses this moment to bring home a new wife. If the scene seems paler, the characterless rounded and the slops cleaner than in *The Popinjay*, it is that *Early Thunder* is not well written, it is simply that *The Popinjay* is an outstanding book.

One of the incidental [illegible] was the setting up of a colony [illegible] freed slaves in Sierra Leone. Established by the English philanthropist Granville Sharp, it was originally intended as a home for the hundreds of freed slaves who swelled the ranks of London's poor. At the time, slaves were fighting against their masters in North America, the strength of the British Government's promise of freedom and land after the war. In this they were disappointed—freedom of a sort were given, in Nova Scotia, and some of them had the land too, but the latter was thickly forested and owners lived in hunger and poverty while they slowly tried to clear it. Some of these, and many of those who were still waiting for land, banded themselves into bondage or went for white farmers for no wage other than food, so that, in the absence of means to support it, real freedom was being rapidly whittled away. In response to a petition to [illegible] Sharp's Sierra Leone colony was opened to those ex-slaves too. *Benjie's Portion* tells the story of one—a fictitious one—of them.

What distinguishes Margaret Millard's novel is the fact that it does not shrink from the truth. The Negroes regard Sierra Leone as the Promised Land, they do not expect it to be a land of idleness and luxury. They go prepared for hard work and even disillusionment, and this book does not end with "they lived happily ever after". Indeed, it is clear that more disillusion, hardship and misunderstanding are in store for the colonists, and in it all can be seen the roots of many of the problems that afflict the world today. This is, nevertheless, not a depressing book, for the author tells his story with warmth and compassion that [illegible] the reader feel that perhaps there is something of value in human nature after all.

IONA MCGREGOR: *The Popinjay*. [illegible] and Faber. 18s.

JEAN FRITZ: *Early Thunder*. [illegible] 21s.

MARTIN BALLARD: *Benjie's Portion*. Illustrated by F. D. Phillips. [illegible] mans Young Books. 21s.

And Also . . .

ANNE MOLLOY: *Captain Wentworth's Indians*. Illustrated by Robin Jacques. Richard Sadler. 18s.

In 1605 five Red Indians were kidnapped on the coast of what is now Maine for the express purpose of taking them to England for questioning about the country. Three eventually returned home, one of them ultimately becoming famous as the Squanto who befriended the Pilgrim fathers. The straightforward, well-written account of the lives of these five men is fascinating as they are known.

MICHAEL MOTT: *Master Entick's Books*. 4s.

How a Lancashire boy, forcibly transported to America, fends for himself in the new, raw country when his master is killed by Indians.

Odd Characters

THE three short stories in *Mr. Corbett's Ghost* are in characteristic Garfield vein. The best is undoubtedly the last, "The Simpleton" is a youth being transported for stealing. He is befriended by an evil old lag who uses him as an excuse for rousing his fellow convicts to mutiny. By an ironic twist, the simpleton finds himself on the side of the angels, and is rewarded with a fortune, an opportunity for revenge, and a pretty young wife of doubtful character.

The story that gives the book its title is a ghost story with all the spine-chilling qualities of this author at his best—or, at least it is during the first part of the story, before Mr. Corbett actually [illegible] Thereafter the tension is relaxed, there is even a danger at times that the story will topple over into [illegible] ness. How the haunting leads to reform of character in the end is an amusing and original variation of the Scrooge theme.

Sandwiched between these longer stories is the slight character study, "Varlem and Tripp", a portrait of a painter, seen through the eyes of his apprentice [illegible] man in spite of the many [illegible] lings of his character. It is an interesting experiment, which does not come off, because the subject never comes wholly to life.

LEON GARFIELD: *Mr. Corbett's Ghost*. Illustrated by Antony [illegible] Young Books. 18s.

THE SENSE OF PLACE

[illegible] Ray: *Spring Tide*. Illustrated by Janet Duchesne. Faber and Faber. 21s.

[illegible] Ray, although by no means as well known yet as she deserves, is [illegible] the evidence of fewer than half a dozen books, probably one of the best historical novelists at present writing for the young. She belongs, not to your pie-crust-and-thwack school, but to a more select band of reflective writers, for whom a remote and even simplified form of society provides a medium for the exploration of human motives and character. Her protagonists are generally [illegible] can be ascribed to the demands of period, and her appeal is equally, if not more, to girls.

In her chosen settings—ancient Greece and Roman Britain principally—a sense of place is almost more important than a sense of time. Those things that are the same now as then, the observation of a bird or the blade of grass, provide a vital link between the reader and the people of the past.

The action in her latest book, *Spring Tide*, takes place in and around the Roman garrison town of Caer Taff in west Britain during the troubled times before Constantine became emperor, and here again it is the ordinary things which strike a chord: nettles growing in a ditch, apple trees and currant bushes in a garden. Through them, this precarious outpost of a dwindling empire, where splendid old buildings fall into decay and any moment may bring attack by hostile tribes, becomes for a space home to the reader as it is to Con and Julius and Lavinia, the children in the book.

But in *Spring Tide* Mary Ray has attempted something more difficult than in her earlier books, which is to show a spiritual as well as a material crisis taking place in the lives of her characters. Con and Julius are not in fact children. They are on the verge of manhood, and when the strange, red-haired young man Brychan comes to them in a moment of great peril they are ready to give him a boy's hero-worship. Their friendship and admiration ripen but it is only later they discover Brychan is one of the proscribed Christians. By then, danger threatens him closely and he needs their help.

The slow degrees by which the boys' natural instincts to help a friend become transformed into a positive share in that friend's beliefs make up the thread of the story. The events through which their faith develops are swift and exciting and include the capture and dramatic rescue of Brychan and some chilling scenes of interrogation by an exceedingly nasty Roman bureaucrat.

Spring Tide is a very good book for our times because the initial situation, in which the comfortably established state religion (emperor-worship) is merely a cipher and where the military cult of Mithras occupies much the same place in society as Freemasonry does today, is a not unfamiliar one.

To the authorities, Christianity is seen to be not so much a faith as a purely political menace, and at the same time the absence of a faith appears as a gap in people's lives. Unconsciously, Con and Julius and their friends are ready for Brychan's God. Where Miss Ray has, to some extent, failed is in jibbing at the ultimate consequences of her thesis. It is as though, having got herself into an inescapably tragic situation, she had then remembered this was a book for children and drawn back, softening the blow. The tragedy is there, but muted. The crumbs of comfort offered are material not spiritual after all and this inevitably takes the edge off the triumph of faith, turning it into a demonstration rather than an experience. Next time, Miss Ray, harden your heart. The young can take it, if you can.

Crusaders, Monks and Britons

[illegible] author of *Journey to Jorsala* [illegible] perhaps not defined clearly [illegible] his own intentions. The [illegible] outline of his story is the very [illegible] life of Godric Anwulfsson, a [illegible] born the year before Hastings [illegible] becomes a sea-merchant, a [illegible] pilgrim in the First Crusade [illegible] finally a hermit near Durham. [illegible] Finkel has chosen the [illegible] history method and makes [illegible] narrative that of a monk of [illegible] who has put together the [illegible] hermit's memories shortly after [illegible] death. Yet by far the longest [illegible] of the story is the seven-year [illegible] 1095-1102, when Godric has [illegible] upon the First Crusade as a [illegible]-pilgrim. Godric has from [illegible] been shown as a thoughtful [illegible] deeply religious man, as well as [illegible] sting of a poet, and a strong [illegible] active shipman into the bargain. [illegible] to tell his personal story must [illegible] been a large part of the author's [illegible] But there is not space or time [illegible] in the extremely detailed and [illegible] chronicle of the crusade, in [illegible] the author attempts to follow [illegible] exploits of each famous leader, [illegible] Christian and Muslim: of God- [illegible] of Bouillon who eventually [illegible] Count of Jerusalem; Baldwin, [illegible] his brother, who succeeded him [illegible] King; of Raoul of Elboeuf with [illegible] Godric first travels; Tancred, [illegible] Bohemond and all the others [illegible] fought, plotted (both against [illegible] other and the Turk), besieged [illegible] finally won the cities on the way [illegible] Jerusalem.

From time to time we see Godric, [illegible] reporting food or families, fetching [illegible] timber for sieges, fighting in a [illegible] ring, keeping his integrity [illegible] in all the plots and policies and [illegible] vows. And his great mission, the [illegible] for which he feels he has spent [illegible] years, when he carries King [illegible] from Arsuf to Jaffa in his [illegible] The Blessed Hilda, racing [illegible] through the closing enemy galleys in [illegible] harbour, is done heroically. Otherwise, the hero is lost in chronicle, and the [illegible] reader's many characters, wide [illegible] and involved restless action, [illegible] difficult reading. If a history of [illegible] crusade was really the main intention, it might have been better [illegible] through the experience of Godric, or Baldwin, or Raoul, for the [illegible] reader. Here there is no focus [illegible] of the great events through the [illegible] of a main participant and an inevitable loss of imaginative unity and [illegible] unity which endangers the reader's [illegible] interest. None the less, for him who [illegible] can get the descriptions are vivid, evocative and unsentimental, the brief, [illegible] comments on men's motives and [illegible] deeds are saga-like, and the detail in [illegible] many direction is immensely colourful. [illegible] one of the most enjoyable passages being Godric's journey home up [illegible] the Dnieper.

[illegible] Mr. Finkel has confused his [illegible] with too much material. In *Candle at Dusk* is a short book and by its telling seems to be aimed at a younger reader, but even so its narrative content seems neither long nor muscular enough to be satisfying, and there is sometimes an impression of incidents being inflated and laboured. Idrun, ten-year-old neice of the farm Clear Water in eighth-century France, longs for nothing more than to learn his letters at the monastery of Ligugé near by. His father's refusal is made the more adamant when the wily Prior Simeon claims some of Clear Water's lands and lake rights. But Idrun is no milk-sop, and he suddenly (with great good luck, one feels) kills a wild boar at the games and gains his father's promise that he can have whatever he chooses. He naturally chooses to learn to read (a choice which is later vindicated in a practical way), and peace is restored between Clear Water and Ligugé by the seemingly simple expedient of Dom Defensor (Idrun's teacher, the librarian) going to the saintly Abbot and making him aware of what Prior Simeon is up to.

The details of domestic life in the depths of rural France, and in the monastery, are drawn with perhaps over-loving sensibility, and include the betrothal of Idrun to a neighbouring farmer's spitfire daughter, Judith; while the larger background is the encroaching of the Saracens upon Spain and Frankland and the victory at Poitiers in 732. In the course of the fighting Ligugé is razed to the ground and all Idrun's friends killed: but the boy rescues from the ruins the anthology of Dom Defensor (which does, we are told, exist in many copies). The story has nostalgic charm, but the characters are shallowly and rather uncertainly drawn. For instance, if Idrun is really the well-balanced young man indicated, able to up and kill a boar without notice, and capable of being a scholar too, then his failure to show any proper, modest pleasure in the boar-killing is perversely unnatural, and rather unlikely: a kind of inverted pride.

You can manipulate the King Arthur myth to fit any here and now, which is its strength and fascination. Here in *The Sleepers*, the King sleeps and waits in a story about archaeology. Two honest archaeologists helped by four children discover in a semi-private search (by means of the new machine which traces different kinds of rock formations on a dial) the cave where Artair and his band sleep, with twelve of their thirteen treasures. An "official" archaeological dig, employing the Morgan Sand & Gravel Co., turns out to be concealing the old enemy, Fata Morgana, Morgan Le Fay (quite properly reclining on white velvet in a de luxe caravan), intent upon drilling through to the cave, capturing so getting an evil hold upon Britain. In order to wake Artair to the danger there is need that the bronze bell, found by the children at the cave entrance near the roots of the ancient Eildon Tree, be rung. But this has already gone up to the B.M., with consequences which may be imagined. Merlin, white-bearded and querulous, directs operations, at first appearing among the roots of the tree: and although one wonders why he is given eighteenth-century archaic to talk, this is not a bad Merlin, if a little uncertain (why does he understand about wire fences, alarums and drilling machines, but not, apparently about trains?).

The treatment of Arthur is interesting in that Jane Louise Curry really has it both ways fairly successfully. There is a realistic, uncomfortable, severely practical discovery of the sleepers, snoring gently in their cave, properly ragged Romano-Britains after battle; and a little less convincing when they start to talk and plan. But for the last battle with Morgan the author retreats to a distance, giving us sword, lance and pealing horn under a summer night sky, apocalyptic and undetailed. While for the last vision of all, when the King and his band reach London victorious and appear through a sudden mist swirling over an Embankment which is "then" and not "now", to bear away the Treasures in the houseboat Lucy (one of the little ships of Dunkirk, appropriately enough), she has gone completely "Idyllic"; and very movingly so. The early part of this story, the search with the new machine, is slow and over-detailed for any but the "archaeological" reader, for the technical interest has taken first place and makes the characters difficult to distinguish and the geography tortured. Once over this, it is an exciting, varied, fast-moving fantasy with its heart in the right place, and shows some skill in the full use of a big bunch of characters, young and older, second-sighted and down-to-earth, all delineated with zest and some conviction.

GEORGE FINKEL: *Journey to Jorsala*. Angus and Robertson. 22s. 6d.

E. M. ALMEDINGEN: *A Candle at Dusk*. Illustrated by Doreen Roberts. Oxford University Press. 17s. 6d.

JANE LOUISE CURRY: *The Sleepers*. Illustrated by Gareth Floyd. Dennis Dobson. 18s.

And Also . . .

WILLIAM MAYNE: *Earthfasts*. Penguin Books. 4s. 6d.

For Mayne addicts this story of place and time—the Yorkshire dales of now haunted by the Arthurian and Napoleonic past—is not to be missed. It shows this writer's astonishing gifts of character drawing, boys especially, and of combining the everyday and homely with the strange and far off. It was his first story of the supernatural and came

NEW BOOKS FROM OXFORD

The Edge of the Cloud
K. M. Peyton

Christina's affection for her fiancé Will competes with her fear of flying in this dramatic sequel to FLAMBARDS, which vividly describes the dangers and thrills of the early days of aviation.
Illustrated by Victor G. Ambrus 17s 6d net

A Candle at Dusk
E. M. Almedingen

Poverty, hunger, and fear of wolves and Saracens form a vivid background to this moving tale of the Franks in the eighth century, and of young Idrun's desire to acquire learning. Illustrated by *Doreen Roberts*. 17s 6d net

The Courage of Andy Robson
Frederick Grice

Coming from a mining village to live in the Northumbrian countryside, Andy finds it difficult to adjust, and only succeeds in winning the respect of his new neighbours when he saves his uncle's life and the famous herd of White Cattle from extinction.
Illustrated by *Victor G. Ambrus* 17s 6d net

The Pavilion
Elfrida Vipont

Set against a quiet, unobtrusive Quaker background, with a strong sense of family life, this story tells how the Haverard children fight to save a beautiful and historic music pavilion from an unscrupulous firm of developers. Illustrated by *Prudence Seward* 17s 6d net

Jonnikin and the Flying Basket
Ruth Manning-Sanders

Handsome heroes and beautiful heroines triumph over wicked wizards and ugly witches, kill monsters and live happily ever after in this delightful collection of French folk-tales, retold in a humorous, easy style.
Illustrated by *Victor G. Ambrus* 25s net

Hans Millerman
Written and illustrated by Bernadette Watts

This gloriously colourful picture-book tells the story of a lonely miller who travels round the world seeking a friend, and only finds what he is looking for when he returns home. 17s 6d net

New additions to the
OXFORD CHILDREN'S LIBRARY:

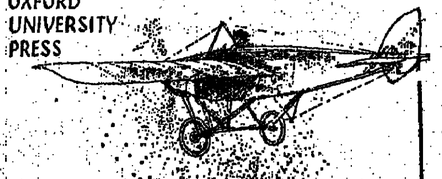
For the King
Ronald Welch

Fundamentally indifferent to the causes at stake, young Neil Carey is forced to choose sides in the Civil War. Much to the distress of his cousin, an enthusiastic Roundhead, Neil rides off with the fiery little soldier Owen Price to join his brother and the Royalist Army.
Illustrated by *William Stobbs* 7s 6d net

The Great Gale
Hester Burton

In this gripping adventure story of the disastrous floods of 1953, the people in the Norfolk village of Redesmere show courage and resource in the face of danger on the terrible night when the neglected defences break and the sea rushes in.
Illustrated by *Joan Kiddell-Monroe* 7s 6d net

OXFORD UNIVERSITY PRESS





The Poltergeist

R. E. JACKSON 18s *net*

Illustrated by Peter Warner *(see above)*

When Hamish Macgillan decides to sell Dunellan, his children — and Dunellan's ghostly inhabitants – try to make him change his mind. *Chatto & Windus imprint*

The Trumpeter of Krakow

ERIC P. KELLY 18s *net*

Illustrated by J. Domanska

First publication in England of this classic story for children about fifteenth century Poland. With an Introduction by Naomi Lewis.

Chatto & Windus imprint

In a Garden

ANN KIRN 15s *6d net*

Illustrated by the author

All the insects practise their turns for a circus, but timid little Lady Bird provides what no one else thought to bring. 5-8 *years*

Oliver & Boyd imprint

Exactly Alike

EVALINE NESS 15s *net*

Illustrated by the author

Elizabeth's four young brothers, all exactly alike, make her life a torment until she learns to tell them apart. 4-8 *years*

Oliver & Boyd imprint

Scrap and the Pirates

ASTRID LINDGREN 25s *net*

Colour photograph illustrations

Feathers fly as Scrap follows in Grandfather's footsteps, while the rest of the Melkersons become pirates for a day. 4-8 *years*

Oliver & Boyd imprint

Lemonade Serenade

DON MADDEN 10s 6d *net*

Illustrated by the author *(see below)*

When a strange noise interrupts Miss Twig's tenparty, Woodrow marches off to investigate. 4-8 *years*

Oliver & Boyd imprint



CHATTO BOYD & OLIVER

HALF-MAGIC

LOOKED at historically, *Henrietta's House* by Elizabeth Goudge, published in 1945 and now appearing in a new edition, is a fragile link between the full-blooded Edwardian fantasy of E. Nesbit and the mid-twentieth-century blossoming of the giants of the landscape-fantasy school. How weak the link, how great the development, a rereading of Miss Goudge's book will show. The children in the story, Henrietta and Hugh Anthony, are real enough when the focus happens to be on them but the author all too often allows her interest to be riveted by the eccentric Edwardian adults who are invited to Hugh Anthony's birthday picnic, because, one feels, she is really more attracted to adults and suffers children only as a necessary adjunct to her story. It is an uneasy book for this reason and its pious and mincing overtones will do little to encourage a modern readership which can gorge itself on Mayne and Garner.

The Search for the Tinker Chief by Brid Mahon is an Irish yarn which sets off at a rollicking pace and then jigs along until the reader and the narrator drop, exhausted, on the last page. The tune is always the same and the book lacks the shape which similar material, in the hands, say, of Patricia Lynch, would have taken. As it stands, there is fun, music, laughter, magic in profusion—but no plan.

Will Nickless's *Dotted Lines* is also a shapeless yarn. This author is by now (this is the fourth in the "Owlglass" series) so obsessed by his animal humans—Sir Odysseus Harris, Popghose, Hogswill Slimery, Bruck —that he will only retain as readers those few who enjoy social satire for its own sake and can dispense with a properly constructed narrative. As the following excerpt demonstrates, his readers will also have to be uncritical of loose writing.

> Was Edward alive? Yes, I'm afraid he was. And Hogswill Slimery, Q.C., the dreadful lawyer, he was alive too, and I propose we now join them in the underground caverns where they live incarcerated by the moles. Although in point of fact they were not in the network of tunnels at all, but carefully guarded prisoners in the once palatial chambers of the Institute. These once gorgeous rooms, lighted only by the flickering phosphorescence of glow-worms . . . are the prisoners' living quarters and we join them to the sound of music.

And so on, and so on.

Whatever has happened to the creator of Worzel Gummidge? *The Shop on Wheels* is a good half-magic idea but Barbara Euphan Todd seems to have lost touch with the young audience she could once hold spellbound. The stories in this book (which are all linked) are too long and confused and contain too many unimportant, walk-on characters. Cut down to the size and price of an "Antelope" or "Reindeer" this might have been a good book, for the discipline of series writing clearly benefits this author: her earlier "Shop" book, *The Shop by the Sea* (Hamish Hamilton. Reindeer. 8s. 6d.) was tighter-knit and a small gem of its kind.

Frank Baum had a flow of imagination, a depth of humour, a sense of character and a narrative control rare in writers of fantasy. A reissue of *The Magical Monarch of Mo*, with the original illustrations of Frank ver Beck, and a new edition of the better known *The Marvellous Land of Oz* (a continuation of *The Wizard of Oz*), with a tremendously successful set of robust but wizardly drawing by Biro, bring the genius of this American author again into the limelight—but throw into the shade a collection of new fairy tales by the Dutch author, Godfried Bomans, *The Wily Wizard and the Wicked Witch*. The best stories here, like "The Small Kingdom", are a joy to read; but a number are flat, short and undistinguished. An occasional real pearl is to be found in this synthetic necklace.

ELIZABETH GOUDGE: *Henrietta's House*. Illustrated by Antony Maitland. Gerald Duckworth. 25s.

BRID MAHON: *The Search for the Tinker Chief*. Illustrated by William Bolger. Dublin: Allen Figgis. 15s.

WILL NICKLESS: *Dotted Lines*. Illustrated by the Author. John Baker. 18s.

BARBARA EUPHAN TODD: *The Shop on Wheels*. Illustrated by Jill Crockford. World's Work. 18s.

L. FRANK BAUM: *Surprising Adventures of the Magical Monarch of Mo and his People*. Illustrated by Frank ver Beck. New introduction by Martin Gardner. Dover Publications. London: Constable. 19s. *The Marvellous Land of Oz*. (Children's Illustrated Classics.) Dent. 21s.

GODFRIED BOMANS: *The Wily Wizard and the Wicked Witch*. Translated by Robert Bartlet. Illustrated by Patricia Crampton. Dent. 22s.

WRONG WAY ROUND

PAUL HAMLYN have produced two fat books of poetry for children by Leonard Clark—such is one's first impression. But on closer examination one finds that these are actually board books of full-colour pictures by eight Japanese artists (copyright in 1967 by Shufunotomo Co. Ltd. of Tokyo) to which at a later date Mr. Clark has added some more or less appropriate verses. Leonard Clark is well known as an anthologizer and as a skilful putter-together of words. He has written some pleasant poems for children in the past; one remembers "Earth-worm" wriggling down the page in his collection *Daybreak*, his "Neighbours" and "Pet Shop" ("O, I really think it is absurd/They don't keep a whale or a ladybird") in the same book, and his "Class" in *Miscellany Four*.

It is depressing to find him now lending his name to such a piece of international book-making as this. Like the mid-Atlantic accent, a rootless book can easily take the worst of both worlds. The best of these pictures are quite clearly Japanese, with their high thatched village houses and washing hanging on bamboo poles. They sit uncomfortably with Mr. Clark's verses. Sharp-eyed children will wonder why Sam in his field is wearing a coolie hat and "old

Leonard Clark himself once said that good poetry for children makes children more aware. These books will make adult readers anyway aware of the dangers of a facility to write verse. There are of course a few occasions where the pictures have encouraged Mr. Clark to write something worth reading but for the most part this is trite, trivial stuff.

Sing a Song of Everything is also book-making. The pictures by Mirko Hanak originally illustrated a Czech text by Krista Bendová in 1963. Now they appear again with fifty-six verses by Rosemary Garland. The blurb suggests that Miss Garland is recreating and remembering childhood experiences. In fact, what she is doing, like Mr. Clark, is displaying considerable ingenuity for no real purpose. The verses are almost inevitably without pressure or flavour.

It is good that Paul Hamlyn should wish to provide attractive full-colour books at low prices but one hopes that they will not continue this disturbing policy of preparing books the wrong way round.

LEONARD CLARK: *Here and There. Now and Fun*. Paul Hamlyn. 12s. 6d. each.

ROSEMARY GARLAND: *Sing a Song of Everything*. Illustrated by Mirko

FUNNY FANTASTIC

HUMOUR and fantasy can walk, like the Walrus and the Carpenter, hand in hand, but outside the comic strip, with a few illustrious exceptions, they seldom do. Those who enjoy a chuckle in their dreams will welcome the new Clive King and the new Elaine Horseman.

The "new" Clive King was in fact written before *Stig of the Dump* and *The 22 Letters*, but was published only in the United States. *The Town that Went South* skips along on a light fantastik toe and in the course of the dance Clive King provides a series of witty satirical divertissements. One night Ramsly, an identifiable Royal Borough on the South Coast, breaks loose from the mainland and drifts in a southerly direction hitching up, from time to time, against various colourful coasts as it journeys towards the Antarctic.

Gargoyle, one of the town's cats, is always the first to skip ashore and investigate in France, in Morocco, in west Africa, on a South Sea island, in Australia while the Ramsly worthies stand firm aboard their town Voicepipe (R.N. Retd.) as the Shingle the Mayor are deliv trayed, but most of the and this is a very funny bo children who appreciate qu character and are alive to humour comes from the ye juxtaposition of ultra-British thome-made fudge and bella with French artists, African e and Australian swagmen. than Clive King's "Father The Town that Went South w for its talented author a wider readership. Maurice R illustrations are sharply perce



From *The Town that Went South*

The Hubbles and the Robo new departure for Elaine Hors in this volume the Boffins' exper takes them forward in time of backwards as in the fir Hubble stories. Here Alan Boffins' leader, takes BNG0 and himself, as planned, in TRIM Millennium 200—or the yea for those who still speak Po English). He goes forward purpose—to bring home a robot housemaid to run his father's old-fashioned house Cathedral Close. But Decibel whom Alaric successfully ret the twentieth century, proves handle after a fall which upse programming—and all the K are relieved when she decides Alaric's formula and go back forward to TRIM 200. Dec with her iron grip, her Victoria rude to children (she came f TRIM 200 Museum: Departm Victoriana) and her threat to dependence of the whole household is a masterly s dominating this uproarious with the terrifying unpredict a machine gone berserk.

CLIVE KING: *The Town that Went South*. Hamish Hamilton. 18s.

ELAINE HORSEMAN: *The Hubbles and the Robot*. Illustrated by John Sergeant. Chatto and Windus. 21s.

BABAR'S FAIR

Laurent de Brunhoff



Publication: April 10th 15s

Children Everywhere Series

MATTI LIVES IN FINLAND

Anna Riwkin-Brick and Astrid Lindgren



'One would have to be a brilliant writer indeed to describe in words what these books convey by photographs.' *Sunday Times* 12s 6d

THE WOOL-PACK

Cynthia Harnett

A story of life in the Cotswold wool towns 400 years ago. Winner of the Carnegie Medal. 21s

METHUEN

TALE-TELLING

NEW COLLECTION of *Animal Folk Tales*, published by Paul Hamlyn, fifty-seven of them in one large volume for the small sum of one guinea, is a very good buy for any family. They read well, but the real success of this book is in its illustrations by the Czechoslovak Mirko Hanak. Some of the magical effect is gained, it by first painting on wet paper. Frog Prince", however, the delightful promise of the jacket is not fulfilled. There the youngest princess is drawn with delicacy, but move on to the scene where the King says, "What you have promised, you must do. Go and let the frog in". There is an altogether different approach, not dramatic but heavy and confusing. In the other stories, where the artist's black-and-white is used boldly and with conviction, the colour is added merely, is not an integral part of the whole. Quite the best illustrations, in soft reds and blues, are those by Bettina in *Told in England's* well-known tales. Here the colour is part and parcel of the pictures. The characters are individuals, fully seen and fully accepted as people who live in another world where anything can happen. She is equally successful with scenery and indoor settings.

From these very familiar stories to much less known Arabic folk tales, eight under the umbrella title of *The Bird of the Golden Feather*: they are translated, convincingly retold, and illustrated with some very fine line-drawings by Gertrude Mittelmann (copyright appears to rest with the publisher !). The author lived for many years in Iraq, studied Arabic, found that the sometimes pedantic translations lost the spirit of the orientation is of strangely uneven quality, more effective without colour or where only a little colour is used, least satisfactory when the challenge of a double spread proves too difficult in big indoor scenes, and the space is not used. In *Told in Germany* there is rightly a variety of approach in the illustrations to the seven stories. In "The tal stories and set about it herself. The personal quality of this book comes through. Each story ends with some such rhyme as:

> My tale I've told it,
> Your pocket shall hold it,
> Dilly-dom-dory,
> That's the end of my story.

These stories are for any interested person, but for children older than those who would be reading the books mentioned above.

In Ward Lock's *Arabian Nights*, retold by Anoif Maharg for a German publisher, particular credit is due to the artist and the mood he creates with his sharply lined, dramatic illustrations in finely shaded colours, and there is a wealth of detail for any child who enjoys scrutinizing pictures. There is no mention of the artist's name on title page or elsewhere. Fortunately, his initials BAR (without stops between) can be found on some of the pictures.

In *Knights, Beasts and Wonders* by Margaret J. Miller, the first "wonder" spreads over one before the book is opened. It is the jacket by Charles Keeping, richly complex in patterning and executed in green, blue, purple and brown, surely one of the best jackets even Keeping has done, and his illustrations in the text keep the same standard. Here is a collection of mainly fourteenth-century tales and legends from medieval Britain, all popular in their time, almost all translated from the originals—and well translated—by Margaret J. Miller, who has also written an introduction. This could be a useful book for the library at the top end of junior schools, and for anywhere in secondary schools. It includes three of Henryson's fables, "Havelok the Dane", "The Children of Lir", Gower's "Adrian and Bardus", "Sir Gawayn", and Malory's "Gareth and Lynette", and "The Death of Arthur".

BARBARA KER WILSON (Compiler): *Animal Folk Tales*. Illustrated by Mirko Hanak. Paul Hamlyn. 21s.

VIRGINIA HAVILAND: *Favourite Fairy Tales Told in Japan*. Illustrated by George Suyeoka. *Favourite Fairy Tales Told in Sweden*. Illustrated by Ronni Solbert. *Favourite Tales Told in Germany*. Illustrated by Susanne Suba. *Favourite Fairy Tales Told in England*. Illustrated by Bettina. Bodley Head. 16s. each.

GERTRUDE MITTELMANN: *The Bird of The Golden Feather*. Bell. 16s.

ANOIF MAHARG: *Arabian Nights*. Ward Lock. 35s.

MARGARET J. MILLER: *Knights, Beasts and Wonders*. Illustrated by Charles Keeping. Brockhampton Press. 21s.

PERSONAL PLEASURES

It were not for a few exceptions —the work of R. L. S. and de la re, sometimes of Reeves and —poetry written for children hardly deserve to rate as a e of its own. (Carrollian humour other) light verse belong to a quite kind.) An olfin content need no complaint; Shakespeare and ballad-like have shown what can done with these. No—the fault ewest, is in talking down; in a and metrical laziness—rhymes ded up by meaningless terms filler" comes at once to mind); e co'd for *because*; metres ced by by O'so before an adverb adjective. To be fair, the new ery bards seem carefuller than old. Blyton's genuine poetry ever ed deliberately for the young? Stevenson (whether poet or maker) really writing for children? Was he not rather catching ent for himself as he shares us childhood, with all its snobberies, ness, egotism, its lack (in his time) physical liberty—and its soaring ds of dream? Should we not recall that the child-verse of de la Mare, Farjeon, Milne, Rose Fyleman, was meant to be read by dult in the early decades of this tury?

The books that invite these thoughts two. One is *Around the Seasons*, ction of Eleanor Farjeon's poems, the picture-book format (like e title talk *Mr. Gurdeu*, pub- a year or two earlier this is an

lovely decorative gentle pictures (all in colour) recall the very sensation of hedgerows, harebells, lavender gardens, corn and poppies, harvest moonlight, leafless branches, wintry heath, with here and there a pensive child, even a witch or two. Which is basically what these poems are about.

It is always hard to date the order of Eleanor Farjeon's work, so often reprinted and reassembled. The "sweetness" that fitted the time of her early writing—and always matched her own temperament—is here in many poems. Children (who like their verses dry) do not always care for it. Yet E.F. did gain in sharpness and economy; and the best things are those with this (later?) spareness of thought and word. Has her beautiful carol here "The Ending of the Year" ever had a musical setting? Best of all, perhaps, is a brief and poignant piece called "Hallowe'en" that seems to toll like a bell. Children can read it easily, but we may doubt if it was set down for anyone but herself.

The second book, *The Wind has Wings*, a collection of poems by Canadian writers, is a different matter—wide ranging, fully contemporary, and meant to aim at all tastes. Certainly it is intended for the young, and is also designed, like the book above, to be visually enjoyed; the strongly pictured pages are always exciting and sometimes ravishing;

pages in glowing colour. But, though various verses are about children or are set from a child's eye view, how many were truly devised with youthful readers in mind? Again, nearly all of these works, one feels, would make some appeal to the reading young. Yet, written by so many hands, in so many manners, formal or free, on so many themes, urban or outdoor, sombre or light, have they any features in common?

In fact, they have. There is a sense of lake and woodland landscape, vaster and wilder than our own; wind, snow, space, never seem far away in the "nature" poems. But more than that—and it may lie in the selectors' taste—words seem always directly and tersely used; there is little fluff. If we do not find much that is great, we do find much that is good—also room for readers' very varying choice. A sly piece about rhymes seeking a home is translated from a Yiddish original. There is a sombre ballad "The Juniper Tree"—and also that old friend "The Shooting of Dan McGrew". Many are on animals as they edge on human lives in forest, farm or town: the haunting title poem comes from an Eskimo chant.

ELEANOR FARJEON: *Around the Seasons*. Hamish Hamilton. 18s. [To be published on April 10.]

MARY ALICE DOWNIE and BARBARA ROBERTSON: *The Wind has Wings*. Illustrated by Elizabeth Cleaver.

GOLLANCZ BOOKS

FOR YOUNG READERS

TWO VOLUMES OF:

GOLLANCZ REVIVALS

Edited & Introduced by Gillian Avery: *'The Life and Adventures of Lady Anne'* (Anon, 16/-); *'Stephanie's Children'* by Margaret Roberts (21/-)

THE SPRING NOVELS:

PETER DICKINSON'S

'Heartsease' (18/-) The second novel by the author of *The Weathermonger*, of which the *T.L.S.* wrote, "A remarkable story, firmly grounded in reality . . . the reader is on the edge of his chair with excitement . . . masterly" Publication April 17 (Ages 10-13)

JEAN FRITZ'S

'Early Thunder' (21/-) A new historical novel by the author of *I, Adam & Brady*; it tells of events leading to the American War of Independence (Age 11 up)

JOYCE GARD'S

'The Mermaid's Daughter' (25/-) A magnificent historical novel for girls, set in the Scillies and Cornwall during Roman times. May 29 (Ages 11-14)

E. B. DE TREVINO'S

'Turi's Papa' (21/-) A charming story about a gypsy violin-maker; by the Newbury-winning author of *I, Juan de Pareja*' (Ages 8-12)

ALKI ZEI'S

'Wildcat under Glass' (18/-) A first novel that shows the impact of Fascism on a Greek island at the time of the Spanish Civil War (Ages 11-13)

SCIENCE FICTION:

ROBERT HEINLEIN'S

'Citizen of the Galaxy' (21/-) "He is the undisputed king of SF for young readers"—*T.L.S.*

ANDRE NORTON'S

'Star Guard' (18/-) "The best contemporary writer of juvenile SF"—*School Librarian*

DAMON KNIGHT'S

'Worlds to Come' (21/-) An anthology of 9 SF stories by Clarke, Asimov, Heinlein, Bradbury, Blish, etcetera

TWO VERY SPECIAL ITEMS:

'ZOO WITHOUT BARS'

THE STORY OF CHESTER ZOO · 21/-

By June Johns, with photographs by Jack Smith; full of true animal tales, some funny, some sad. April 17 (All ages)

'JOHN MILTON'

A BIOGRAPHY BY EDMUND FULLER · 21/-

"Accepts the peculiarities & never loses sight of the noble qualities of an extremely complex character . . . a splendid introduction"—*Times Ed. Supp.* (Ages 11-16)

GOLLANCZ

Beginner Books



Two new titles in this best selling series that make learning to read fun:
CHITTY CHITTY BANG BANG
THE DIGGING-EST DOG
9s 6d each

Beginning Beginners

A *second* Seuss reading revolution. Using very few words, and the characteristic qualities of humour, rhythm and careful combination of pictures with text, Dr Seuss entertains and encourages pre-school children to read for themselves.
INSIDE OUTSIDE UPSIDE DOWN
THE FOOT BOOK
THE EYE BOOK
THE EAR BOOK *May 9s 6d each*

EPAMINONDAS

retold by EVE MERRIAM

A new version of this celebrated cumulative tale of disasters that befall Epaminondas when his Granny gives him presents to take home for his mother. *March 12s 6d*

Novels

THE BATES FAMILY

REGINALD OTTLEY

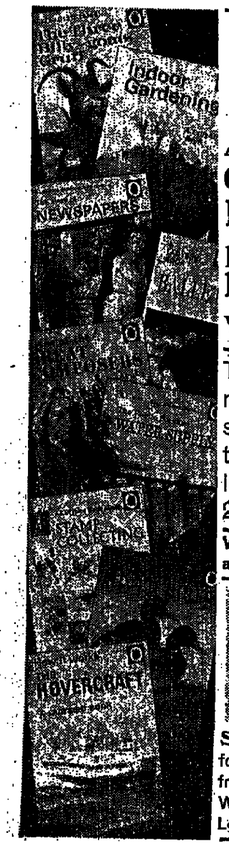
A powerful story of a family living in the harsh conditions of the Australian outback. *March 16s*

THEY DROWNED A VALLEY

MARGARET PAICE

The effect of an irrigation scheme on a valley community by the author of *The Bensens*. *May 18s*

COLLINS



A LIBRARY OF **LADYBIRDS** provides **learning** with **pleasure.**

There is an expanding range of more than 230 splendidly illustrated titles and all at the incomparable price of 2/6 each net.

Work Cards and Film Strips are also available



SEND NOW for the latest catalogue from the publishers: WILLS & HEPWORTH Ltd. Loughborough Leicestershire.

Themes for the salad days

DESPITE the numbers still appearing, an air of unease hangs over novels for teenagers. The twelve and thirteen-year-olds still read adventure stories avidly, but round about fifteen there comes a point when the heading "senior fiction" no longer lures them into the children's library. Many books originally written for adults are there, but this is not the point; changing one's library ticket has become more important than changing one's book. Yet it is almost impossible to find in an adult library a book which has appeared on a publisher's children's list, although by virtue of its literary quality and depth of experience it may have a claim to be in both. Teenage fiction, where the heroes and heroines are sixth formers and young students and not backward for their age, has at present a curious hovering quality, as if some new definition of its scope and purpose were awaited. The books in this selection show how the authors and publishers tackle the problem of providing reading "bulk" in stories which are concerned with the conditions of adolescence for readers who are tackling adult texts at school while at home they have their hobbies journals, their mother's and their own magazines.

Mabel Esther Allan and Barbara Goolden have already many books to their credit. They have eighteen and seventeen-year-old heroines who are responsible for themselves while on holiday, although the senior member of the group is a sound, service-type young man whose devotion is never in doubt. Both *Climbing to Danger* and *Top Secret* spring no surprises. In the former the heroine, Bronwen Parry, her brother and two friends return unannounced (and on this the plot slenderly hangs) to a Welsh farmhouse they knew as children, only to find that their climbing holiday is spoiled by the unexpectedly hostile attitude of the farmer and his wife, whose son is hiding there after taking part in a violent robbery. Minty Tabor in *Top Secret* becomes involved in as stagey a plot as one is likely to find: a misguided young man helps illegal immigrants and is exposed by Minty, her brother and the man from Naval Intelligence. And how oddly these aunts and younger brothers *talk*. The characters and outcome are formula-predictable. They will be read with pleasure by girls who are allowed to persist in reading "another of the same" and whose conditioning is such that the cardboard unreality of the novels, their lack of depth of experience will pass unremarked. The very success of these authors is the measure of the problem.

Drug traffic is the centrepiece of Dr. Madeleine Duke's story *The Sugar Cube Trap*, convincingly set in Brighton and Shoreham. The Barrie twins decide to expose the gang responsible for doping their friend with LSD. The good fortune and intrepidity which authors bestow lead them to the vile traders who are the burden of Dr. Duke's theme. Although the twins are lively characters and the adults suitably shadowy, the most memorable scene is poor distracted Jenny in hospital, and the most useful page contains the notes on drugs provided for the twins by their doctor father.

Another mystery, a security leak this time, catches up Felicity Bell, the heroine of *Helter-Skelter*; secrets are escaping from a naval establishment in the command of her uncle. Resourceful flirting mixed with detection results in a suitable climax. This story has vigour and pace in the telling and it would not disgrace a shelf in the adult library, where many a teenager would be pleased to find it.

Adolescents discovering themselves and their families are a regular and inexhaustible theme. Robina Beckles Willson tackles this in a conventional way in *Pendulum Quest*. Ruth Juniper, locked in romantic attachment to her family history, resents her mother's choice of "Juniper" as the name for her boutique. The pieces on the chessboard have all been used before: musician father, talented mother, kindly lodger are recognizable ciphers; the moves are set too: yet because the author believes the heroine needs recognition as herself and to come to terms with life as it is, her concern makes this a better than average book.

The unchanging nature of the adolescent's needs are clearly seen in a distinctive book, *And Peakie Lived Happily Ever After*, by Lavinia Russ. Peakie's loneliness, her mother's humorous unconcern about her feelings, her fragmented schooling and the longing to be taken seriously are combined with humour and good sense. The setting is Missouri in the 1900s, and despite the heroine's attachment to Jo in *Little Women* the book owes more to the satirical than to the sentimental in American fiction. This is a pleasant change from our own stereotypes.

Bodley Head have tackled the problem of how to produce books for adolescents with *The Pigman* and *The Game*, both from America. A glance at the jackets suggests that they are novels for adults in the "tough" class and the impression does not end there. John and Lorraine in *The Pigman* are not immediately attractive figures with whom to identify. They are out of sympathy with home and school, disturbed even, so that when they encounter old Mr. Pignati, who is senile, they are delighted to have him for a fairy godfather but unwilling to be responsible in their attitude to him. In their total absorption in their own needs they neglect his. This is an abrasive, tragic encounter: an unpleasant book in some ways, but the issues are starkly real. *The Game* is gentler, allegorical, drawing on the tradition of Thoreau-inspired naturals in a complex society which gets its values muddled. The hero of *The Game* is an "innocent" boy who makes the right moral decisions and thus vindicates his unorthodox upbringing.

Finally, two books carefully written, dealing with [illegible] issues without clichés of [illegible] show us the kind of choice [illegible] girls may be making, [illegible] about their reading. Mary [illegible] Toplines are novels for [illegible] which have skipped the formal hard covers and gone straight to paperback. *September Song* serialized in *Honey*, is about family and cousins at their [illegible] house at the "back end" of [illegible] Feeling is uppermost; Aged [illegible] volved self-awareness, her devo[illegible] passion for her cousin Paul, sister's sense of being abandoned, uneasе of the adults who, [illegible] seem to have gone too far, make conventional opposition and feel [illegible] quate in the hurricane of their [illegible] ren's new emotions. The clash temperaments and the explosive important issues make this the of story that girls want to read. Martin writes with convincing sense; her adults are neither board ogres nor comic morons; their care is supportive suffocating. Paul is weaker April in the crisis and has to learn; both come nearer to m[illegible] before the book ends.

The Edge of the Cloud, K. M[illegible] ton's sequel to *Flambards*, "senior" fiction without [illegible] The story begins with [illegible] tina's elopement with her [illegible] Will. There is no chance their marrying until Will has his mark as a flyer, so Christina a job in a hotel to be near him Farnborough; all this at the beginning of the century when [illegible] needed chaperones and flying crazy hobby. The end of it is the beginning of the war. [illegible] tina, mortally afraid of flying, stand by Will, to whom nothing seems to matter. The evocation the period, the exploration of [illegible] tina's fear and Will's fervour this an excellent novel such as has come to expect from its adult, convincing and "right" best books are. But with its jacket, its attractive but, for the group, unnecessary pictures, tempt those whose awareness so surely enlarge? Someone [illegible] best of these books meet the they deserve.

MABEL ESTHER ALLAN: *Climbing to Danger*. Heinemann. 18s.
BARBARA GOOLDEN: *Top Secret*. Heinemann. 21s.
MADELEINE DUKE: *The Sugar Cube Trap*. Brockhampton Press. 18s.
PATRICIA MOYES: *Helter-Skelter*. Heinemann. 18s.
ROBINA BECKLES WILLSON: *Pendulum Quest*. Macmillan. 21s.
LAVINIA RUSS: *And Peakie Lived Happily Ever After*. Bodley Head. 16s.
PAUL ZINDEL: *The Pigman*. Bodley Head. 16s.
RICHARD E. DEMPSEY: *The Game*. Bodley Head. 16s.
VICKY MARTIN: *September Song* (Topliners.) Pan/Macmillan. 3s.
K. M. PEYTON: *The Edge of the Cloud*. Illustrated by Victor G. Ambus. Oxford University Press. 12s. 6d.

MOORLAND AND MINESHAFT

ANDREW ROBSON, the hero of Frederick Grice's new book, is the son of a miner who has been injured in a pit accident. To relieve the burden on his mother, the boy is sent north to rural relatives. The uncle is Park Warden at Lilburn Castle in Northumberland and in charge of the famous herd of pure white wild cattle. Mr. Grice's sense of place is as strong as it is in his books about the Durham collieries and in his *Severnside Story*. But *The Courage of Andy Robson* lacks any strong narrative impulse. It is a quiet, slow story about Andrew's adjustment to country life. At first he is homesick, appalled at screech owls, at having to learn to knit and to wrestle (at home knitting was women's work and fighting was with the fists). But over the year at Lilburn Andrew not only learns country ways, but wins the Lilburn Schoolboys' Wrestling Championship, rescues his uncle who has concussed himself in the snow and saves the herd from extinction by taking hay to them in the worst of the weather. There is the rather dubious inference that one can win a place in a community. At the end of the book he is promised a job on the estate. Like Dick in Mr. Grice's first book, Andrew has been saved from a life in the pit.

The phrase "imaginative realism" has been used of Frederick Grice's work in the past. There is no doubt that he works hard at his books. One feels that in *The Courage of Andy Robson* his dialect, his period details, indeed all his facts, must be correct but there is not enough imagination to balance the realism. It is rather a dull book, predictable, plodding. A reader would learn quite a lot about a working life on a country estate a lifetime ago, but in spite of the title, he would learn very little about the nature of courage or what makes people act the way they do.

One imagines Mr. Grice, standing on the Northumbrian moorland with thyme and harebells at his feet and the curlews calling, thinking what a good setting this would make for a story. It is an empty landscape and the writer fills it laboriously: we hear [illegible] is a disappointment after the [illegible] livelier canvas of Mr. Grice's book *The Bonnie Pit Laddie*.

Strangely enough another book, *The Haunted Mine*, recalls *Bonnie Pit Laddie* in many [illegible] is again the story of two [illegible] who visit a forbidden place—[illegible] footway down an abandoned shaft. Richard Potts's book [illegible] younger children and it is also [illegible] a slighter, briefer tale. But [illegible] limits it sets itself it is also a [illegible] lent story. Unlike the earlier [illegible] is set in the present but its [illegible] and local detail is as carefully [illegible] rate, if more familiar. Max [illegible] quarrelling and reconciling [illegible] shared bedroom, opening the [illegible] from their seaman father and [illegible] ing the shaft, are real boys, and [illegible] Ben goes down alone to [illegible] precious ship which had slipped [illegible] his pocket, Mr. Potts has made [illegible] his readers care what happens [illegible]

FREDERICK GRICE: *The Courage of Andy Robson*. Illustrated by C. Ambus. Oxford University Press. 12s. 6d.
RICHARD POTTS: *The Haunted Mine*. Illustrated by Charles [illegible]

METROPOLITAN HIDE-OUT

KONIGSBURG: *From the Mixed-up Files of Mrs. Basil E. Frankweiler*. Illustrated by the Author. [illegible]. 21s.

[illegible] stories are the bread-and-[illegible] among children's books. [illegible] book, or should look, straight [illegible] everyday life. They need to [illegible] accurate domestic detail [illegible] warm, absorbing, and ultim[illegible] imaginative. One could add [illegible] for children, books are much [illegible] three dimensional than they are [illegible] adults. Good family stories are [illegible] nests into which they can creep [illegible] warmth and comfort, especially [illegible] such things seem lacking in [illegible] own environment—as sometimes [illegible] assuredly, they must. And in [illegible] they may also find enlightenment [illegible] understanding about themselves and about their own family [illegible] ships.

The problem is that family life is [illegible] days as comfortable, as warm, [illegible] protected as it is made out to be. [illegible] quarrel, are unfair, unhappy, [illegible] unbearable, by no means always [illegible] reliable. Children can wound, at [illegible] genuinely dislike each other, [illegible] think, talk, joke round subjects [illegible] considered suitable for them to [illegible] about. The tendency among [illegible] has been to protect their [illegible] ence, to shy away from the difficult [illegible] things, leading themselves often [illegible] embarrassment. Children can be [illegible] hurt by this. It might be easier [illegible] them to be allowed to recognize [illegible] identify with families as imperfect [illegible] as their own, with children at [illegible] as brutish as they know themselves [illegible] at times to be.

[illegible]mila and Jamie, the children in [illegible] Konigsburg's *From the Mixed-up Files of Mrs. Basil E. Frankweiler*, are wholly and refreshingly recognizable and real. Their [illegible] can get round the problem [illegible] how to show parents: Claudia [illegible] Jamie are not involved [illegible] them, having run away from [illegible] In that this is not strictly a [illegible] story—unless everyday family [illegible] involves sleeping out in the [illegible] Metropolitan Museum of Art in New [illegible] But in a real sense it does [illegible] as a family story because it is [illegible] pressures, both imagined and [illegible] which have brought the children [illegible] to run away, and because the [illegible] of their going is a genuine, [illegible] sometimes prickly, but always growing [illegible] relationship between a brother [illegible] and sister who till now "had always [illegible] had more time with activities than [illegible] with each other". The author even [illegible] goes to use the word love of this [illegible] relationship without intruding a false [illegible] and uncomfortable note. In her oblique [illegible] way she says more about family life [illegible] than many books which never [illegible] step outside the family itself. One [illegible] perfectly honest observation is that [illegible] Claudia never occurs to the children to [illegible] talk about their parents, to imagine [illegible] the pressures through which they must [illegible] be living.

[illegible] children survive for a week [illegible] in the museum. They hide in the lavatories to avoid being caught at opening [illegible] and closing times, bathe in the [illegible] fountain in the restaurant (chilly but [illegible] invisible because they discover and [illegible] use the coins dropped in by [illegible] visitors making wishes); sleep in the [illegible] most comfortable bedding in the [illegible] world, a sprung and quilted bed in which the Earl [illegible] of Chester was supposed to have [illegible] entertained Amy Robsart. At this [illegible] point, naturally, "Jamie [illegible] could control his smile. 'You [illegible] are, Claudia, for a sister and a [illegible] budget you're not too bad'". [illegible] the week goes on conscientious [illegible] Claudia, trying to keep up the very [illegible] high standards she has set herself, [illegible] and Jamie, who is not [illegible] interested in the museum [illegible] and its contents, but is [illegible] fascinated by the problem [illegible] of the mysterious statue [illegible] which is the centre of the [illegible] museum's latest controversy.



From *From the Mixed-up Files of Mrs. Basil E. Frankweiler*

in the mixed-up files of Mrs. Basil E. Frankweiler, the original owner of Angel, who narrates the story.

Any complaints can be dealt with here. This is an immensely clever and sophisticated book. At times, perhaps consequently, it seems slick. Mrs. Frankweiler one appreciates but does not wholly believe in. She is a little too fancy-baked, from smart New Yorker-land. It is she also who points the morals and some might question the need for such overt moral conclusions, a particular tendency perhaps in American books for children. Here however they are done with such point and grace that they do largely justify themselves. Mrs. Frankweiler says this:

. . . some days you must learn a great deal. But you should also have days when you allow what is already in you to swell up inside of you till it touches everything. . . . If you never take time out to let that happen then you just accumulate facts and they begin to rattle round inside of you. You can make noises with them, but never really feel anything with them. It's hollow.

For the rest all is praise. The book is sometimes, very funny and always imaginative. The economy is remarkable. Everything the children say to do in some ways adds to one's knowledge or understanding of them. There is a particularly skilful and effective shift of viewpoint when in the last few pages of the book the children are seen through the eyes of the chauffeur who takes them home and afterwards reports on their talk and behaviour to Mrs. Frankweiler. Having identified with them up till this point one is here forcibly reminded that they are children, moreover one sees them daring to be childish again now they are back under adult protection: Jamie meddling hopelessly with the irresistible selection of push buttons at the back of the car.

These are very much American children in a very American book—sharp, confident, articulate, wisecracking in a way no English child could be. Nor would any English child say (as Claudia says with such impossible smugness) "I'm extremely well-adjusted". Nor can one think of any English book of comparable quality which is so entirely urban. English imagination for some reason seems to occupy itself largely with the rural or the recapture of what is rural, or with a rural past. A city is something from which to escape. But here the city is an imaginative force—expressed superbly sometimes, as in this brief comment on arriving at Grand Central Station ("Ah, how well I know those feelings of hot and hollow that come from that dimly lit concrete rump"), but more often less directly implied. The children traipse from automat to laundromat, up Madison, down Fifth Avenue. Not a skyscraper is mentioned, lyrically or otherwise, yet behind them always one feels the city of steel and glass. "I'll bet", Claudia says at one point to the over-efficient Jamie, "I'll bet no one's used a compass in Manhattan since Henry Hudson." The past matters—in the matter of Angel particularly the children care about it, and show that caring matters. But one can scarcely forget here that for most people history is in museums, not something you have casually about you.

The book won the Newberry Medal in America last year. One should end with another sample of the writing to show just why.

The silence seeped from their heads to their soles and into their souls. They stretched out and relaxed. Instead of oxygen and stress, Claudia thought now of hushed and quiet words: glide, fur, banana, peace. Even the footsteps of the night watchman added only an accented quarter-note to the silence that had become a hum, a lullaby.

A Also . . .

HESTER BURTON: *The Great Gale*. Illustrated by Joan Kiddell-Monroe. (Oxford Children's Library.) Oxford University Press. 7s. 6d.
High tide on the East Anglian coast in 1953 brought a re-enactment of the stark, terrifying drama of Jean Ingelow's poem. Hester Burton has taken a fictitious Norfolk village and made it the focal point of a story, based on true incidents, of that January night.

CATHERINE STORR: *Marianne Dreams*. Illustrated by Marjorie-Ann Watts. Faber and Faber. 18s.
A reprint of a story that made its mark when it was first published in 1958 (it cost 12s. 6d. then). Marianne, during a long illness, dreams up a place, a house and a boy companion. It is a subtle book with more to it than conventional fantasy—the children grow and change. Also available in Puffins.

ELFRIDA VIPONT: *The Pavilion*. Illustrated by Prudence Seward. Oxford University Press. 17s. 6d.
This family has too many relations—one flounders sorting them out. The story has too much sweetness and all kinds of clichés—a climactic storm, "a dog of my own", and the more recent cliché, protection of old and beautiful buildings against ruthless developers. Still, Miss Vipont can and does score some good points, in particular the character of cousin Sue.

VIVIENNE WAYMAN: *Emma of Larkwater Hall*. Illustrated by Jane Paton. Heinemann. 20s.
This has nothing as distinctive about it as *The Mixed-up Files*; indeed the plot—about a search for the lost picture of a little girl who died in childhood—is not distinctive at all, nor are the characters. But they are real. Here again is a quality of rightness, exact observation, precision of imagery, in a very unpretentious, very unassuming book.

POINTS EAST

[illegible] is no doubt that authors [illegible] with some real experience of a [illegible] country can get away [illegible] higher, more clumsily told tales [illegible] their homebound cousins. Janet [illegible] has spent ten years teaching in [illegible] a school near Manila. Margaret [illegible] summer lived for twenty-five [illegible] in India. Obviously they both [illegible] their backgrounds extremely [illegible] their books are careful, decent [illegible] reads with its weight of un[illegible] detail and its short glossary [illegible] at the back. If there is little of distinc[illegible] interest, they are worth having [illegible] for their attempts to pierce the [illegible] veil of young English readers' [illegible] incomprehension of the [illegible] and animals. *A Dog for Ramon* is the simpler story; the boy longs for something he cannot have—a pedigree dog. In a different sense than it was meant, Ramon heeds his friend's advice, "Take what you can get". He rescues and keeps a German Shepherd puppy which was thought to be dead, but in the end—and after the dog has been injured through his carelessness—Ramon has to admit that it is not really his. The forty-four pages are really too few, even with the help of some pleasant crayon drawings, to give more than a glimpse of life in the Philippines.

In *Roma and the White Bullock*, [illegible] scope and could succeed in interesting her readers in Indian village life. She sews into her story not only the highspots, the visit to the market, the rounding up of wild elephants and the Pongol Festival, but also the day-to-day ploughing of the fields, the rivalries and quarrels among the village boys, the praying for rain. The illustrations are rather harsh but quite effective.

JANET BARTOSIAK: *A Dog for Ramon*. Illustrated by Robert Frankenberg. Angus and Robertson. 16s.
MARGARET PLUMMER: *Roma and the White Bullock*. Illustrated by Albert [illegible]

Faber books for the young



The Mouse and his Child
RUSSELL HOBAN

"An imaginative triumph . . . In the line of Hans Andersen, but a worthy descendant; I'd count it as a classic in its own right." – *Naomi Lewis, Smith's Trade News. Illustrated by Lillian Hoban* 21s

Spring Tide
MARY RAY

In this exciting story of life in the Roman province of Britain, Mary Ray explores the development of religious faith with restraint and understanding. *Illustrated by Janet Ducheens* 21s



The Popinjay
IONA McGREGOR

Set in the sixteenth century, this is the story of a 16-year-old protégé of the great Cardinal Archbishop Beaton, and his adventures as a fugitive after the murder of the Cardinal. 18s

Marianne Dreams
CATHERINE STORR

"*Marianne Dreams* is based on an idea at once so simple and compelling that you wonder why it has never been used before . . . The attractive line illustrations are marvellously apt for the tale."
— *The Times Literary Supplement. Illustrated by Marjorie-Ann Watts.* A re-issue 18s

Tales of Magic from Far and Near
DORIS RUST

These six stories for small children come from Australia, Japan, Mexico, England, Africa and New Zealand. *Illustrated by Cecil Elgee.* 14s

The Three Little Mermaids
DENISE & ALAIN TREZ

The story of Cora, Flora and Bella, who sang so badly that they made the oysters and clams laugh. *Illustrated by Alain Trez* 15s

Alphabet Soup
JOHN YEOMAN & QUENTIN BLAKE

A rhyming alphabet that will be enjoyed both by small children and older people. *Illustrated by Quentin Blake.* 14s

Elgar
MICHAEL HURD

The life, times, character and music of Edward Elgar. With 15 plates and music examples. *The Great Composers Series.* 21s



The Farm and the Village
GEORGE EWART EVANS

The memories of old country men and women help the author to create a picture of the pre-mechanisation farming life of East Anglia. *Illustrated by R. C. Lambeth; 16 photographs.* 21s

RECENT TITLES IN THE 'YOUR BOOK' SERIES

All titles in this series fully illustrated with photographs and drawings.

Your Book of Puppetry
VICKI RUTTER 18s

Your Book of Knitting and Crochet
MURIEL GOAMAN 15s

Your Book of Light
W. T. GUNSTON 15s

Your Book of Computers
KENNETH N. DODD 21s 6d



Your Book of Mediaeval and Tudor Costume
PHILLIS CUNNINGTON 16s

Faber & Faber

24 Russell Square, London, WC1

Curiouser and curiouser

SENDAK'S NEW PICTURE BOOK

FIVE YEARS AGO there was nothing strange about Maurice Sendak. In England he was best known for his illustrations to a number of stories by Meindert de Jongh (Margery Fisher wrote that his drawings "show the warmth of homely affection"), for his friendly Little Bears in the Else Holmelund Minarik "I Can Read" books and for his Nutshell Library. These Nutshell books gave a small hint of what was to come. For one thing, the words were Sendak's own and very good they were, too, as any parent would testify after a forty-third reading of *Chicken Soup with Rice* or Pierre's "Don't cares". For another thing, Pierre certainly ended up (or rather middled) in the lion's stomach—but no one was very alarmed by this for it was in the tradition of all cautionary tales and much less disturbing than Struwwelpeter.

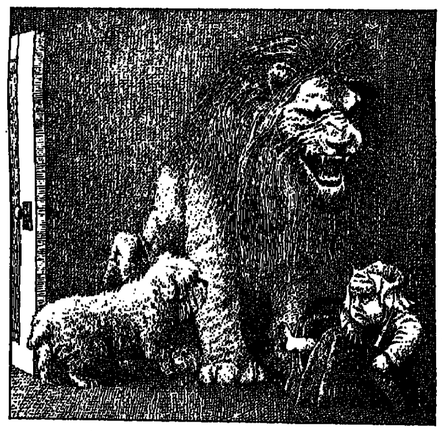
Then in 1967 *Where the Wild Things Are* was published in England and Sendak became controversial. In these columns the reviewer went so far as to regret that it had been awarded the Caldecott Medal on the grounds that it is a book "about which many parents must have legitimate doubts". Looking at the Wild Things again after reading the new book, one is amazed at this judgment. In comparison with *Higgledy Piggledy Pop!* the Wild Things seem as unmenacing and straightforward as visiting uncles.

MAURICE SENDAK: *Higgledy Piggledy Pop! Or, There Must be More to Life.* Bodley Head. 18s.

After all, in the earlier book Max's safe bedroom is always there in the background and one knows immediately from Max's determined scowl as he sits in his private boat off the shore of the Wild Things' island that he is going to be able to cope with them. With a simple "Be still" he tames them and when he joins them it is on his own terms. He can return to his bedroom when he wants to. When he does, his supper is waiting for him and Sendak puts in the perfect last four words—"it was still hot". Max has had not a nightmare, surely, but a very satisfactory dream.

Higgledy Piggledy Pop! or, There Must be More to Life is a different matter. This really has got some of the qualities of a nightmare, Everything is shifting; nothing is certain. It is not primarily a picture book, though there are black-and-white drawings, like Victorian etchings, on every opening. It is a piece of sustained prose invention, disturbing and memorable from first page to last. It is the story of the moral regeneration of a Sealyham terrier called Jennie. Jennie has everything. She has two pillows, her own comb and brush, pills, eyedrops, eardrops, a thermometer, a red wool sweater, two windows, two bowls, and a master who loves her. But she is discontented; "I want something I do not have. There must be more to life than having everything." This appetite for finding something more in life is fine but Jennie has less sympathetic appetites. She is in fact excessively greedy. She starts off by eating all the leaves off the pot plant she is chatting to until the poor plant can't say anything. "It had nothing left to say it with."

Jennie packs everything and leaves home. She is soon devouring quantities of free sandwiches and all the dairy goods of the kind milk-cat who offers her a lift. But even food isn't enough for Jennie. She reads a notice asking for a leading lady for the World Mother Goose Theatre: "If you have experience, call EX 1-1212." Naturally Jennie calls "EX 1-1212" as loudly as she can. But she has not had any experience: indeed, she doesn't know what it is. She sets off to find some before the moon is full.



Jennie proposes herself as nursemaid to a most difficult baby. The Baby won't eat. The six previous nursemaids have all mysteriously disappeared. Some say they were fed to the lion in the cellar. The Baby is nameless. The parents have gone off to the Castle Yonder and forgotten their old address. Nobody can remember the Baby's name. Jennie has to try to persuade the Baby to eat if she is to avoid the fate of the other nursemaids. But her greed is her undoing; she can't bear to let the Baby eat its own breakfast. She tries to take the Baby in her black bag to Castle Yonder but takes a wrong turning and ends up in the cellar with the lion. The lion has grown tired of his diet of nursemaids and decides to eat the Baby instead. This is Jennie's Damascus road. She tries to save the Baby.

The Baby is safe but Jennie herself has nothing. All her possessions have been smashed by the Baby when it was shut up in her black bag. "There must be more to life than having nothing", Jennie says. And there is. Jennie has gained the mysterious Experience she needed. She has been purged of her greed and selfishness, and as she sleeps in the forest (with no pillows and no red wool sweater) she is offered the leading role she has longed for. The Baby turns out to have been Mother Goose time. The book ends with a performance of "Higgledy Pop!" which might have been written by itself in the Hans Andersen tradition. Those who complain that that book was like *Alice* in Wonderland without the wych production of a play with sentences" have more to complain here. With this book it is a matter of choosing the right chapter; probably one over six. Certainly this publication Sendak deserves to be considered seriously as a writer. There are very few artists of whom this can be said.

About and about

The 1969 *Guardian* award for children's fiction was announced last week. It goes to Joan Aiken for her novel *The Whispering Mountain* (Cape, 21s.). This fantasy, set in the dramatic landscape of Wales in Miss Aiken's chosen period that never was—the reign of James III—was reviewed here on December 5 last, in the context of the author's earlier books.

Runners-up for *The Guardian* award were *The Iron Man* by Ted Hughes (Faber and Faber, 13s. 6d.) and John Christopher's science-fiction trilogy, *The Pool of Fire* (Hamish Hamilton, 18s.). Two other books short-listed were *The Signposters* by Helen Cresswell (Faber and Faber, 16s.) and Patricia Wrightson's *I Own the Racecourse* (Hutchinson, 18s.). The judges were Edward Blishen, Leon Garfield, Philippa Pearce, Isabel Quigly and John Rowe Townsend.

* * *

On May 2 The Children's Book Circle are to give the 1968 Eleanor Farjeon Award to Mrs. Anne Wood in recognition of her work in founding and editing the quarterly magazine *Books for Your Children*, and in forming the first Books for Children Group. The magazine (obtainable from Belvedere, 100, Church Lane East, Aldershot, Hants. 7s. 6d. per annum) carries short articles on subjects connected with reading for young children, book reviews, book lists and news from the Groups, which have now been formed up and down the country. The first Group meeting will have been joined in the Co[illegible]

* * *

A new award was announced in January issue of *Elizabeth*. In 1969 the magazine's Panel, with the help of [illegible] guished patrons, will select books in fiction and [illegible] "considered to be of high outstanding interest to the 11-17". Gold, silver and medals will be awarded in The books must be hardbacks lished in the United Kingdom British firm between Nov. 1968, and October 30, 19[illegible] must be in prose, in English never before published in

* * *

The City Literary Institute ley Street, Drury Lane, W.C.2) is holding a course of 12 lectures dren and Books", on April 16 and finishing July 16. The lectures cover range of relevant topics and will include Moira Dunbar cer, English Programme Schools); Mrs. Aubrey Children's Librarian for worth); Edward Blishen and Educationist); Tucker (Educational gist I.L.E.A.). The Tutor is Janice A. Wrenn and the classes will be on Fri

1969 p.m. The fee for [illegible] 17s. 6d., plus 5s. City Subscription.

* * *

prizes, some already yet to be, by Puffin for a variety of announced in the current 3, number 1) of *Puffin* by Penguin Books. has several good snip among them Roy Fuller kind of Poetry", and one on the origins *Hero of the Fire*. of the first Puffin now being held at Union of Teachers Hall, Bidborough Street, Cross, London, W.C.1. open until April 17.

* * *

posters which Col for National Library all available, free, to public libraries. The sub Poppins, Dr. Seuss, Dale Maxey, Paddington Grey Rabbit. The 50in. by 15in. and can be Collins, at 14 St. James's S.W.1.

* * *

guides to the children's include the third edition *Primary Children*, the compiled by the Pri

What toys endure

A CLOCKWORK ODYSSEY



JILLIAN: *The Mouse and his Child.* Illustrated by Lillian Hoban. Faber and Faber. 21s.

[illegible] what toys endure. She [illegible] with jam and worried [illegible] had been sat upon, and [illegible] dropped. She . . . had [illegible] the rain until her works [illegible] and she was thrown [illegible] she endured, and deep [illegible] there blazed a spirit that [illegible] quenched.

[illegible] elephant, not the titular [illegible] of *The Mouse and his* [illegible] but one who sums up [illegible] the meaning of this [illegible] tale.

Russell Hoban is known best in this country for his gentle bedtime stories about little Frances, who is so like little girls all over the world but who turns out in the illustrations to be a badger-cub. They are charming picture-books, distinguished from others of their kind by the shrewdness which lies below the surface sentimentality. Excellent as they are, they give no hint that the author had in him such a blockbuster of a book as *The Mouse and his Child*.

The book looks harmless enough. Mrs. Hoban's illustrations are a little like Shepard's without Shepard's precision; here, one thinks, is something "after" and probably a long way after *The Wind in the Willows*. The story starts quietly, too, in the shop where a clockwork mouse and his child stand outside a dolls' house "owned" by a clockwork elephant who is, being unsold, "part of the establishment". It is a vision of security which the mouse-child remembers through all the hazards and disasters that follow. For the mice are sold, played with and broken, and thrown out for scrap. Repaired, inefficiently, by a passing tramp, they take the road.

The long episodic story that follows is beyond summarizing. This is not to say that it is loosely constructed. Each stage of the toys' odyssey is purposeful, and the author brings the threads together with the greatest skill. There are some memorable inventions. Manny Rat, who runs a racket in scrap, is most subtly conceived; a villain, certainly, but one in whom self-interest is matched with more complex motives. He is a ruthless hater and a mechanical genius, one who has, as he says after he loses his teeth in the Great Battle for the Dolls' House, "a feel for fings". He ends up as lecturer in practical physics at the Muskrat Foundation and as the mouse-child's Uncle Manny, but one would never entirely trust him.

Manny, malignant and dedicated, spans the whole story, but there are other rich creations. Frog, who wears an old glove as a body-belt and tells fortunes, survives the hazards of the wilderness to become Chairman of the Committee for the Surveillance of Territories and the Resolution of Inter-Field Enmities (STRIFE for short). Frog is a bit of a charlatan but a practical realist.

He had attained his present age . . . by paying closer attention to not being eaten than his enemies could bring to bear on eating him.

He is kindly withal: when the mice's clockwork runs down he says "That's what friends are for" and he winds them up again.

Frog is lovable, and so in a terrible way is Manny Rat. One feels only awe for C. Serpentina, "thinker, scholar, playwright" (the description is his own), the ancient turtle who lives in masterly inactivity—apart from eating—at the bottom of the pond, and whose expressionist drama—*The Last Visible Dog*—is presented, with disastrous consequences, by the Cows of Art Experimental Theatre Group—artistic director Crow. Under the tutelage of this formidable philosopher the mouse and his child sit at the bottom of the pond and ponder—and reject—his dictum that "Nothing is the ultimate truth and this mud is like all other mud".

The appeal of C. Serpentina is entirely cerebral and static. There are still moments like this in the long story and also scenes of swift action. There is a terrifying episode when the wanderers get caught up in a battle between rival armies of shrews. The mice—tin and consequently inedible—are mustered, together with Frog and other unfortunates, as rations. The shrews fight for territory, a place "where everything smells right". "Rations don't have territories", and neither do toy mice, until after long suffering and great courage they win their own.

The story is rich in memorable invention, but this would count for nothing if the style were not so exquisitely apt. There is no fine writing, but Mr. Hoban matches every nuance of his narrative with words so completely right as to be quite unobtrusive. This is a perfection so flawless as to pass unobserved until, the turmoil and passion of the story over, one thinks back to the masterly means by which these ends were reached.

Nothing could be farther than the untidy muddle of this anguished world from the miniature perfection of the Borrowers, but it is to Mrs. Norton, together with even more distinguished and "adult" writers, that the mind returns again and again in the course of *The Mouse and his Child*. It is partly a matter of scale. Everything in the story is precisely to size. There is a marvellous consistency in each one of a multitude of details. There is something too in the nature of the fantasy. Like Mrs. Norton, Mr. Hoban rides his fantasy with a tight rein. Granting himself one single improbable assumption—that among the rubbish dumps and the wildernesses beyond the urban world there is a world of animals and toys made in its distorted image—he pursues the implications of his invention with remorseless logic.

This is to take quite seriously a story which deserves and demands such a reception. The story is also, for full measure, hugely funny, provocative, pathetic and heroic. Some of the fun is satiric with adult overtones. The metaphysics—however mock—may be beyond the range of those who revel in the knockabout. Like the best books it is a book from which one can peel layer after layer of meaning. It may not be a Children's Book but, my goodness, it is a *Book*.

THE WONDERFUL WORLD SERIES
8–11
"Deservedly famous" *Guardian*
A thoroughly revised and beautifully illustrated series, written with the minimum of technicalities and the maximum of lively enthusiasm
THE WONDERFUL WORLD OF MUSIC Benjamin Britten & Imogen Holst
THE WONDERFUL WORLD OF MATHEMATICS Lancelot Hogben
THE WONDERFUL WORLD OF ENERGY Lancelot Hogben
THE WONDERFUL WORLD OF ARCHAEOLOGY Ronald Jessup
NEW TITLES (APRIL 10)
THE WONDERFUL WORLD OF THE THEATRE J. B. Priestley
THE WONDERFUL WORLD OF MEDICINE Ritchie Calder
THE WONDERFUL WORLD OF COMMUNICATION Lancelot Hogben
THE WONDERFUL WORLD OF EVOLUTION Sir Julian Huxley
21s each, all illustrated in full colour

HISTORY 10–14
THE FAMOUS EVENTS SERIES Concise, liberally illustrated accounts of key incidents from history
DRAKE AT CADIZ
GRANT UDEN
Illustrated by William Randell 13s
RUSSIA FIGHTS JAPAN
FRANK KNIGHT
Illustrated by Roger Phillips 13s
Both coming May 15

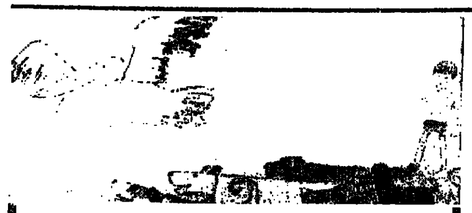
10+
A new series about life now—complex modern techniques presented with arresting clarity
NOW BOOKS
AIRCRAFT JET ENGINES J. F. Coplin 8s 6d
VTOL AIRCRAFT J. F. Coplin 8s 6d
CAR ENGINES William Court and Lionel Stretton 8s 6d
AIRCRAFT NAVIGATION AIDS J. C. F. Ritchie 8s 6d
NEW TITLES (JUNE 12)
DIESEL AND DIESEL ELECTRIC LOCOMOTIVES Vernon Davy 10s
ROCKET MOTORS E. C. Roberson 10s

JUNIOR FICTION 8–11
THE DANNY DUNN STORIES
JAY WILLIAMS AND RAYMOND ABRASHKIN
"Never pass up a book that has Jay Williams listed as its author, or you will be depriving yourself and your children of moments of pure delight" *Publishers Weekly*
DANNY DUNN AND THE VOICE FROM SPACE 16s
DANNY DUNN ON A DESERT ISLAND 16s
DANNY DUNN AND THE AUTOMATIC HOUSE 15s
DANNY DUNN ON THE OCEAN FLOOR 13s 6d
all illustrated

OLDER FICTION 12+
HELTER-SKELTER
PATRICIA MOYES
Jacket by MARGARET JONES
Sailing and detection on a Norfolk river by a determined and up-to-date young heroine 19s
OVERDRIVE
LESLIE WALLER
Illustrated by Group Wise Design
An exciting book about [illegible]-car racing
April 10

YOUNG FICTION 8–11
THE CAT, THE HORSE AND THE MIRACLE
GIGGY LEZRA Illustrated by Zena Bernstein
"Charming . . . beautifully told" *Times Educational Supplement*
14s
WHITE BIRD
CLYDE ROBERT BULLA
Illustrated by Susan Kiersans
Line drawings follow the course of this story, which has an almost legendary quality
14s

PICTURE BOOKS
FERDI AND FERDINAND
GUNTER SPANG
Beautifully illustrated in line and tone by Beate Rose 16s April 10
LITTLE WHITE HEN
A Folk Tale adapted by HAJIME KIJIMA Illustrated by Setsuko Hane
Lively full-colour illustrations accompany the story of a hungry fox's efforts to catch a meal 13s 6d April 10
THE MAGIC FISH
MARIA FRANCESCA GAGLIARDI
Colourful undersea adventures illustrated by Stepan Zavrel 18s 6d May 15
MACDONALD
BOOKS FOR CHILDREN



PELICAN PARK

By Mary Cockett Illustrated by Frank Francis

A big, colourful picture book with an appealing story about a pair of pelicans and a small boy.
Lavishly illustrated, in colouring.
April 28. 11¼" 8½", 32pp. 18s.

UNTAMED! Hazel M. Peel

This new horse story by the author of *Dido and Rogue*, etc., takes the Hendersons to Australia in search of a brumby filly.
April 28. 8" 5⅛", 192pp. Illustrated by E. Mortelmans. 18s.

LITTLE DOG LOST René Guillot

This new tale by the author of *The Wild White Stallion*, etc., is about a dachshund puppy who is brought up by a vixen in the ways of foxes.
May. 8¼" 7½", 78pp. Illustrated by Jacques Poirier, and with endpapers in colour. 16s.

The CRY of the PEACOCK Winifred Finlay

An intricately woven study of the problems of a teenage girl by the author of *Adventure in Prague*, etc.
May. 8" 5⅛", 187pp. 21s.

INK-BOTTLE CLUB ABROAD Sarah Stafford Smith

A holiday in Paris re-unites the members of the Ink-Bottle Club, who first appeared in the story of that name. It is just before the 1914-18 war and the period atmosphere—white cotton gloves and open-work stockings—is enchanting
May. 8" × 5⅛", 176pp. Illustrated by Douglas Phillips. 17s.

HARRAP BOOKS

SOME NEW WORLD'S WORK CHILDREN'S BOOKS

LITTLE TOOT ON THE GRAND CANAL
Hardie Gramatky (*Author-artist of LITTLE TOOT and LITTLE TOOT ON THE THAMES*) 21/-
Once again Little Toot crosses the Atlantic ocean—this time to Venice, and is enchanted with St Mark's Square, the famous glass-blowers and friendly Venetians.

THE HORSE, THE FOX AND THE LION
Illustrated by Paul Galdone 18/-
An old horse, with the help of a sly fox, wins the right to stay on a farm when he captures a lion.
This little-known tale by the Brothers Grimm provides Paul Galdone with a fine opportunity to display his talent for amusing animal drawings.

BE NICE TO SPIDERS
Margaret Bloy Graham 18/-
When Billy left his pet spider, Helen, at the zoo, the animals suddenly became happy and contented—all because Helen was spinning webs and catching flies. Margaret Bloy Graham's pictures match the wit and charm of her delightful story.

OUTSIDE MY WINDOW
Liesel Moak Skorpen 12/-
This bedtime story of the brief friendship between a little boy and a small bear is at once wistful and funny, real and dreamlike. Illustrated by Mercer Meyer.

A GOOD KNIGHT FOR DRAGONS
Roger Bradfield 21/-
A beguiling story about a peace-loving young prince called Cedric, who, mounted on his trusty steed Florence, goes out to fight a moat and smoking dragon.
Illustrated by the author.

STRANGE FISHES OF THE SEA
Olive L. Earle (*Author of STRANGE COMPANIONS IN NATURE*) 15/-
This well-known author and naturalist presents twenty-three examples of the strange shapes and habits to be found among salt-water creatures, creating in text and illustration an informative portrait of each one.

FROM SCREEN TO PAGE . . .

So much has been written lately about the Dales, the Archers and the Forsytes that it seems a good moment to put in a word for the mini-sagas provided for our children by the B.B.C. Mothers with children at home offer up daily thanks for the peaceful half-hour provided between half past one and two o'clock, when the only words heard in the house are "switch over now" at a quarter to two, as Watch with Mother gives way to Listen with Mother. More anguish is aroused when these programmes are transferred to the middle of the morning, or a favourite character "rested", than over the deaths of a dozen Forsytes.

We have good reason to be grateful. The standard of broadcasting in the whole storytelling field is miraculously high, from Andy Pandy, Joe, Trumpton and Pogle's Wood at lunch-time, through Play School and Jackanory, to the Magic Roundabout at a quarter to six.

Dr. Lawrence Friedman, from the Los Angeles Psychoanalytical Clinic, is the latest expert to fuss about the effects of too much television on our children; obviously, watching television all night is as idiotic as reading all night under the bedclothes, but people worry about the morality of watching television in a way that would seem ludicrous if it were applied to the reading of books. Dr. Friedman says:

> If a child watches enough television he will automatically become violent because he has nowhere else to go with his normal aggressive energy that he should be working off in creative activity.

In a normal household, the blessed re-



Joe

lief of the moments when all that normal aggressive energy is stifled by some favourite programme is effectively counterbalanced by the violence that breaks out the minute the programme is over: but it still seems worthwhile, and how is it different from the class/playtime pattern of school?

Indeed more genuine creative activity has been sparked by television than anyone knew existed: witness the tremendous response to any suggestion made on Blue Peter. Models, paintings, dolls' clothes, any promising idea is seized upon by the eager little beavers glued to the set, and many a living room up and down the land is embellished with a Dougal dog made from an old toilet roll and scraps of wool. When the youngest children are found playing a new game, or singing a new song, it can often be traced back to the talented and amazingly unselfconscious young men and women who act out the inspired charades of Play School.

Many of television's characters also appear in books and comics. Oldest friends of all, the Andy Pandy books are a model of what can be provided for a mere two shillings if the publishers tin this case the Brockhampton Press) are so disposed. Maria Bird's stories are gracefully written, and Matvyn Wright's brightly coloured pictures, one on every right-hand page, mirror each move in the text. The B.B.C. have recently entered the field with books about Joe, the Herbs, Bizzy Lizzy and Hector of "Hector's House". They have also issued the first four titles (*Book of Pets*; *Safari to Morocco*; *Book of Teddy's Clothes*; *Book of Television*) in a series of **Blue Peter Books** which are very good value at three shillings, and should prove as popular with the seven to twelves as the *Blue Peter Annual*, which (according to a bookshop) is the only annual that regularly sells out before Christmas. Most of the B.B.C. publications already mentioned, however, are intended for the under-sevens those who watch with mother and those still young enough to remember the programmes: in other words, those who still need a bed-time story.

The Joe stories (*Joe and a Horse and other Stories*, 15s.) are by far the most popular, and this may well be because they stick closer to the original than any of the others. The drawings are the same, and as one reads the text one can hear oneself echoing the inflexions of the excellent male voice heard on television. Virginia Ironside wrote recently, in another context:

> Speed is a factor that is ... can't "skip" television (as you c... newspapers), it's essential for the ... dialogue and wordy episodes ... out if an interest is going to be ...

The same of course applies ... stories to be read aloud. Ch... hate being cheated, and are ... notice a "skip"; however ... done, it is hard to remember ... the same phrases in each ... So it seems a pity that Michael ... has thought fit to expand ... did stories about the Herbs (*... Tell* and *Parsley's Good Deed* ... that they are published ... in paper boards, at 9s. 6d. each) ... pictures, by Ivor, are a delig... although some seven-year-olds ... enjoy reading them to themselves ... is the four-year-olds who have ... to know and love the peculiar ... ters of the herb garden, and ... stories are too long for ... reading at one sitting, and ... no natural breaks.

Four Bizzy Lizzy stories, ... in *Joe*) printed together ... nice new pictures by Gwen ... alas confirm an earlier ... Bizzy Lizzy is a tiresome, fidg... creature, only forgiven on the ... for the technical skill of the ... in showing her adventures ... the Eskimo doll. Between ... covers she is unbearably ... does not compare with ... Edwards's *Naughty Little ...* (Methuen and Puffin), created ... ago for Listen with Mother.

This leaves the puppet ... and they do not appear to ... in books because when ... the cold page they often look ... attractive. Topo Gigio is the ... disappointment (not yet ... in England), but *Hector's ...* (B.B.C., 6s. each) and the ... Roundabout books (Odhams, ... each) run close behind. What ... as brilliant inventiveness on ... vision looks crude in the ... Magic Roundabout mini-books (Odhams) are in fact the ... successful because they are ... Paul Hamlyn have just ... at 7s. 6d. each, four large ... ture books about Freddie ... has not yet been seen on ... vision although he is just as ... in France ("Bonne nuit les ... as is the Magic Roundabout ... French in origin) over here ... fail on other grounds; the ... by Paul Durand stick close ... spirit of the original, and have ... of vitality—it is the text, by ... Laydn, that falls flat. Perhaps ... too much to expect us to respect ... heroes created specially for ... until we have met them on the ...

. . . AND PAGE TO SCREEN

And what have the new picture books to offer, to tempt our children back to their letters? Much that is bright and beautiful, often spoilt by the writers' besetting sin: too many words chasing too little action. As so many picture books are now read on Jackanory or Play School, publishers might bear in mind Miss Ironside's comments, quoted in the review above. Michael Foreman's *The Great Sleigh Robbery*, for instance, seen recently on television, showed how successfully picture books can be translated from page to screen. The best of the books noticed below might easily be used for television.

First, because all those puppets create a desire for some real animals, *The Extraordinary Tug-of-War*. This is the old folk tale about a bare who outwits the jungle giants hippopotamus and elephant by challenging them both to a tug-of-war and cleverly getting them to pull against each other. Letta Schatz heard the story in Nigeria, and she sets it down here in such exceptionally vivid and exciting prose it is a pleasure to read aloud:

> Time after time, Hippopotamus was hauled roaring from the water. The riverbed was churned into a thick brown sludge of mud. The river was scalloped with canals dug by his body.

John Burningham's pictures, rather softer than usual and in lovely jungle greens, vividly depict each stage in the terrible struggle.

Now for some real children. Those starting school will instantly recognize themselves in Miriam Cohen's *Will I Have a Friend?* describing in simple terms the anxieties and rewards of that awful first day. Lillian Hoban's pictures, as usual, provide masses of interest without overcluttering the page, and have the bonus, for parents, of showing that a first day at school in the United States looks just the same as here. Too expensive.

More universal children in *My Brother Bernard*, about a fiendish elder brother who makes up scarifying stories to torment his little sister.

> I am supposed to be just an ordinary kid. So I have to obey him—or else. Or else means I won't be invited to his palace when his faithful subjects find him and elect him to the throne. . . . Or else he will hit me.

When Prince Bernard finally hits his sister ("And Bernard, boy, he really got it from Papa"), Bernard behaves so grandly under chastisement that his doting sister gets him a sandwich and is allowed to be a princess. Shan Ellentuck's pictures are so gay and imaginative, her text so clear and brief, that this can safely be commended to both kid sisters and their dreadful brothers.

Collins used to publish *Epaminondas* in a version by Constance Egan: pocket-size, cheap, and showing Epaminondas himself, not unnaturally, as coal black. Now, the same publisher gives us Epaminondas retold by Eve Merriam, larger, dearer, and . . . white—at least, a sort of sandy beige. "Eve Merriam gives Epaminondas a universal quality identify. . . ." In the tale chosen the gormless boy gets hopelessly fused getting granny's pressure home to his mother on the other of the hill. It seems a pity we no longer laugh at little Black but good stories have a way of ing through and Trina Schart man's drawings have their own charm.

For the youngest, Harve Margot Zemach have dug out children's song popular in Mis... *Buy me a China Doll*, in which Lou asks her mother for a doll suggests trading daddy's fea... to buy it. The pictures show muddles that follow as everyone to sleep in someone else's bed or sty. The pictures are ... sombre, but effective, and the ... is delightful.

Another song, this time quite ... is *The Hunery Goat*, by Alan ... with suitably modern-looking ... pictures by Abner Graboff. It is ... reminiscent of "There was an ... Lady who Swallowed a Fly"—also ... as a picture-book by the same ... and perhaps it will prove as ...

Animals again with a Chinese ... *The Rabbit and the Turnip*, ... illustrated by Roswitha Grimm ... brought over from East Germany ... Richard Sadler. Good value for ...

Double the price, but rather ... ing, Rainey Bennett's *After the ... Goes Down* shows how ... owls amuse themselves ... a piece of red ribbon until ... comes up, the owls drop off in ...

For children learning to read ...



From *A Good Knight for Dragons*

...ated little primer, *My Aunt's ...*, in which each letter has a ... sentences written round it, the ... beginning with that letter ... in red. There are bright little ... and a list of words used.

...e readers will also enjoy *Out... Window*, a quiet fantasy ... boy who finds a bear outside ...dow—with pictures by Mercer ... you could swear were by ... Sendak.

...e Elephant is a more puzzling ... phenomenon. In his filth adventure he announces his intention of digging a hole to China and his mother, drowning on the beach, teaches him ten Chinese words to say. Mildly entertaining in spite of the Chinese, to be read to the five to sevens.

High adventure for smaller swashbucklers can be found in Roger Bradfield's *A Good Knight for Dragons*. An agreeable lark, with Firmintype illustrations sprawled over the pages in happy abandon: nearly as good as Denise and Alain Tre...'s *The Little Knight's Dragon*, and that is saying something.

After that *The Blue Marble* seems pretentious and solemn, in spite of decorative pictures in the Wildsmith manner by Marie-Luise Pricken. The book was selected as the most beautiful picture-book of the year by the German Publishers and Booksellers' Association, and one can see why. But the hand of the writer, at least in translation, is so heavy—such ponderous questions from the boy to the watchmaker, such long-winded replies—and at the end there is no feeling of an experience shared. William Mayne might have brought it off.

Bernadette Watts, too, is extraordinarily longwinded in *Hans Millerman*, a peculiar account of a lonely miller's world-wide wanderings, looking for a friend. Large, luxurious pictures hardly compensate for pages and pages of text all trying to say what has been said more briefly so many times before: many in this world run after felicity like an absent-minded man hunting for his hat while all the time it is on his head or in his hand.

And Also . . .

Edward Ardizzone: *Paul: the Hero of the Fire*. Illustrated by the Author. Raymond Briggs: *Fee Fi Fo Fum*. A Picture Book of Nursery Rhymes. Ezra Jack Keats: *Whistle for Willie*. Illustrated by the Author. David McKee: *Two Can Toucan*. Illustrated by the Author. Eve Titus: *Anatole*. Illustrated by Paul Galdone. Alvin Tresselt: *The Frog in the Well*. Illustrated by Roger Duvoisin. Picture Puffins. 3s. 6d. each.
Four of the books in this latest batch of Picture Puffins—reprints of successful picture books, scaled down in format but with the original texts and illustrations—are included in the new edition of the School Library Association's list of books for Primary children. In time the series could well provide what many people have long wanted—a basic collection of picture books that deserve a steady life of several child generations.

...: *The Extraordinary Tug-...* Illustrated by John Burning... Bodley Head. 18s.
...: *Will I Have a Friend?* ...ated by Lillian Hoban. Collier-...llan. 22s. 6d.
...: *My Brother Bernard*. ...-Schuman. 15s.
...: *Epaminondas*. Illus... by Trina Schart Hyman. ...t. 12s. 6d.
...: *Buy me a China Doll*. ...ated by Margot Zemach. ...ld. 15s.
...: *The Hungry Goat*. Illus... by Abner Graboff. Dennis ...on. 18s.
...: *The Rabbit and the ...ip*. Richard Sadler. 6s.
Rainey Bennett: *After the Sun Goes Down*. Blackie. 15s.
Charlotte Hough: *My Aunt's Alphabet*. Hamish Hamilton. 12s. 6d. Young Puffin. 4s. 6d.
Liesel Moak Skorpen: *Outside my Window*. Illustrated by Mercer Mayer. World's Work. 12s.
Sesyle Joslin: *Baby Elephant goes to China*. Illustrated by Leonard Weisgard. Collins. 9s. 6d.
Roger Bradfield: *A Good Knight for Dragons*. World's Work. 21s.
Hans Georg Lindin: *The Blue Marble*. Illustrated by Marie-Luise Pricken. Abelard-Schuman. 14s.
Bernadette Watts: *Hans Millerman*. Oxford University Press. 17s. 6d.

GOING IT ALONE

...E TEACHING of reading is one ... those subjects, like politics ... religion, about which ... has an opinion strongly ... with emotional conviction. ...dy the debate has been about ... and every method has its ... series of books called, incom... "readers", with controlled ...ary and repeated phrases ...duction is to increase reading ...respective of the content of ... read. There are some ludi... examples still in use, but no one ...es them real books.

...for some children "readers" ...most the only books they see ...e introduction to the proper ...t of reading they are positively ...aging. Thus in some quarters ...ethods has shifted from method ...content of the first reading ...A generalized displeasure ...ost existing series echoes the ...ust of the Plowden committee ...the middle-class world repre... by the text and illustrations is ...lism to the children". Those ...children have brought home ...ood prevalent of the "readers" ...dentify the boy in the Christo... Robin stories and his sister in ...ng bloomers whose kittens, dog, ...garden, Father, Mother, house ...holidays are endlessly juxtaposed ...the postman, farmer and gar... They have had a good innings, ...enemies tinies. We must en... them to go.

...y publishers will rush in to fill ...ps. Already four of Benn's ...ng to Read series are in new ...covers. Elisabeth Beresford's *...per Climbs a Tree* and *Looking ...Friend*, have the help of Mar... Hill's strong, clear drawings. The ...is simple and reasonable, about ...incidents in any family ...ren, regardless of class. The ...are credible, an important fac... the books do not deeply en... the reader, they do not put ...ples in the path of learning. ...ld Bisset's *Hello Lucy!* in the ...ade-up story and is as unsatis... as the others are contenting. ...Little Bear's Pony* is inoffen... reasonable. If not realistic tale ...good pictures by Shirley Hughes, ...are typical examples of what ...with see and they point the ...

The specially mounted campaign to meet the Plowden committee's objection to babyish text, lack of action and humour, and the transatlantic challenge of Dr. Seuss comes from the ranged forces of Mrs. Leila Berg, a number of well-known illustrators, Macmillan, and fourteen books called **Nippers** which are "written especially for children in ordinary homes". To judge from the stories in group 1, for six-year-olds, all four of which Mrs. Berg has written, ordinariness includes a jumble sale, fish and chips for supper, a key to a house and a day at the seaside. The ordinary children's adventures (group 2) include getting lost in a shop, getting stuck in the railings, getting a house key like the others, and rescuing a duck caught in a fishing line. The emotional content is clear and varied. The illustrations are vivid, the text good and attractively set and altogether there is evidence of strong editorial commitment to the purpose of the series as a whole.

Nippers will be a success in school, welcomed by teachers who will find them socially and emotionally relevant to the pupils they teach. Here is endless empathy with children whose restrictive language code is their greatest educational handicap. The success will be attributed to the breakthrough in subject-matter. But this is to disregard something more important, and if the "ordinary" background of the characters in Nippers becomes the predominant feature of all future stories, the essential point may pass unremarked.

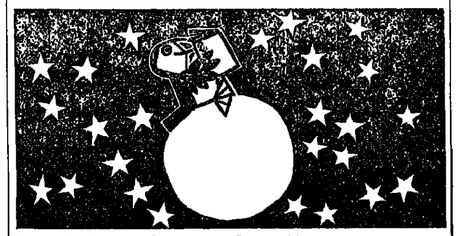
The first eight books in the series contain the crux of learning to read: the need to decode, from a page of print, what one has hitherto *said*, either to oneself or to someone else. When he learns how to get words off the page the child meets his mother tongue in its written form, and Mrs. Berg's ear for the rhythm of children's talk, repetition, jingles, and her skill as a writer promote her success. These, rather than the van, the indoor washing-line and the unpaid electricity bill, make the difference.

As the child's fluency increases the story becomes more important. The written language takes over. In group ...*try Day* (group 3) which feels as if she were writing to please herself. It is just as possible to make an irate Mum in a block of flats a formula character. Janet McNeill, who is responsible for *The Day They Lost Grandad* and *It's Snowing Outside* in group 4, has the right touch with a humorous tale and draws a neat character in few words. This is possibly the most difficult assignment because the need to produce sufficient repetition and words which yield to phonic attack could have resulted in stereotyped situations. Miss McNeill's storyteller's instinct carries her over these difficulties. These books must take their place among other stories for eight-year-olds and be judged on their merits. Incidents about things which distress children are a good idea but they must be convincingly motivated. Geraldine Kaye's realism in *Bonfire Night* (group 5) is preferable to the stagey comedy of Peter Pickering's *Uncle Norman* (group 3).

It is not ungracious to greet this innovation in the provision of appropriate reading material with the warning that too much may be as dangerous as too little. That working-class children have had an unfair time with reading books in which they cannot identify with the characters is a prevalent but untested assumption. Increasing the reading skill of large numbers of children is too important a problem for us to concentrate on only one solution.

Beginning to Read. Elisabeth Beresford: *Peter Climbs a Tree*. *Looking for a Friend*. Illustrated by Margery Gill. Donald Bisset: *Hello Lucy!* Illustrated by Gillian Kenny. *Little Bear's Pony*. Illustrated by Shirley Hughes. Ernest Benn. 3s. each.
Nippers. Edited by Leila Berg. Group 1. Leila Berg: *A Day Out*. *Finding a Key*. *The Jumble Sale*. *Fish and Chips for Supper*. 2s. 6d. each non net. Group 2. Richard Parker: *Lost in a Shop*. Mary Cockett: *Tufty*. Leila Berg: *Jimmy's Story*. *Lesley's Story*. 2s. 6d. each non net. Group 3. Mary Cockett: *Frankie's Country Day*. Peter Pickering: *Uncle Norman*. 3s. 3d. each non net. Group 4. Janet McNeill: *It's Snowing Outside*. *The Day They Lost Grandad*. 3s. 3d. each non net. Group 5. Geraldine Kaye: *Bonfire Night*. Mary Cockett: *The Lost*

You can take a Puffin everywhere!



That's the theme of our great Spring Happening.
We want to get children reading, and we don't care who knows it. There are over 400 Puffins and Peacocks – of which *The Times* said recently 'These paperbacks have probably done more than anything else to encourage imaginative, ***worthwhile*** children's reading.'
As an added encouragement, we are having a competition. Every child has a great chance of winning and details are available wherever you buy Puffin books.
Make sure your children enter, it's fun – and it's good for them!

New in March
Earthfasts William Mayne 4s 6d
Horse in the House William Corbin 4s 6d
Coot Club Arthur Ransome 6s
Pigeon Post Arthur Ransome 6s
Secret Laughter Walter de la Mare 4s
My Aunt's Alphabet Charlotte Hough *Puffin Original* 4s 6d
Paddington at Work Michael Bond 3s 6d

Also this month, six new **Picture Puffins**, all at 3s 6d each.
Paul The Hero of the Fire Edward Ardizzone
Whistle for Willie Ezra Jack Keats
The Frog in the Well Alvin Tresselt/Roger Duvoisin
Anatole Eve Titus/Paul Galdone
Fee Fi Fo Fum Raymond Briggs
Two Can Toucan David McKee
For details of all Puffins in print write to Penguin Books Ltd, Dept CP33 Harmondsworth, Middlesex



Baker's Dozen
CELIA SYRED

A novel for older girls about an English family who emigrate to Australia in the 1860's. Illustrations of exceptional distinction by Astra Lacis Dick. 21s

Finn's Folly
IVAN SOUTHALL

Twice winner of the Australian Children's Book of the Year Award, Ivan Southall weaves a moment-by-moment narrative of a single night when five young people and five adults are involved in a drama of life and death on a country road. 18s

Journey to Jorsala
GEORGE FINKEL

The lifetime's adventures of a twelfth-century Englishman who joins the First Crusade to Jorsala, or Jerusalem. Comments on the author's earlier book, *The "Loyall Virginian"*: "An out of the ordinary piece of historical fiction by a writer to watch"—*The Times Literary Supplement* "Impossible to overrate"—*Children's Book News* 22s 6d

The Blue Umbrella
CAROL BEACH YORK

Joanna lives in an apartment building in Chicago. This is the story of the summer when Joanna is ten and saves up to buy a blue umbrella. Illustrated by Gareth Floyd. 16s

Listen to a Story
Kindergarten Stories and Verses

A sparkling new collection of stories and verses on a variety of subjects for reading aloud to small children. 21s

Angus and Robertson

CORSICA : GREECE : BENGHAZI : MARSEILLES

So many children's writers seem to have visited, or even lived in, exotic foreign places that any assiduous reader should have absorbed a great deal of assorted geography before he reaches his teens. The absorbing will be all the more thorough if the geography is not presented as instruction, but as a delight and excitement that the writer is longing to share. Shirley Deane, for one, succeeds in doing this, and all through *Vendetta* there is a vivid sense of place: of Corsica with its hot dusty summer, its primitive villages and markets full of unusual fruit, and its stony mountains enclosing the fertile valleys. The main characters gather at a sheep fair in one of the biggest villages. The fair goes on for days in an exhausting turmoil of merry-go-rounds and ferris-wheels and the lights and noise of the fairground, with as much as you want to eat and drink, in the background the buying and selling of sheep, and, as a marvellous interlude, the festival of singing.

The characters are equally full of life. There is the boy Fon-Fon, timid at first as he leaves his remote village for the first time, and gaining self-confidence as he finds the courage and cleverness to outwit his uncle's enemies. His uncle Jacques is a splendid figure: at first he seems rather ineffectual and pathetic: a small stout left-over from the guerrilla exploits of the war; but when he comes to grips with his family enemies he shows that he is still capable of defeating the biggest and blackest of them. The climax of the story is an exciting chase in the dark through a rocky wilderness, ending in a sudden attack on the villains who have stolen Uncle Jacques's sheep.

There are good, chunky, evocative drawings by Batia Valero.

Another family feud - again harking back to the war - appears in *A Candle for St. Georgios*, by Mary Drewery, most attractively illustrated by Reginald Gray. As well as the feud there are ancient myths, simple peasant piety, modern tourists and even a crooked trade in faked antiques, but all these elements blend successfully in the story of the lame boy Andreas who lives at Delphi. The names, of course, have an unfailing magic -Delphi, Parnassus, Chios, Corinth- and part of the charm of the story is the realization that these are real places with real people still living in them. There is also considerable charm in Andreas himself, who lights a candle to St. George in the village church, but is too shy and too humble to pray for what he really wants—a miracle to heal his club foot. Instead, he asks for "everything to come right". As he waits confidently for the miracle, he spends an idyllic afternoon swimming in the blue sea, forgetting his lameness and playing with the friendly dolphins. Then he is back on land, and in deadly danger from his father's enemy, who intends to pay off an old debt by throwing Andreas over a cliff. Andreas escapes in the end by swimming, and saves his enemy from drowning. So the feud is ended and the shadow of fear and remorse lifted from Andreas's family, and he realizes that his prayer has been answered more completely than he expected: that there are worse things than lameness, and that everything has indeed "come right".

The Camelthorn Papers, by Ann Thwaite, has the exotic background of Benghazi and the North African coast, and one of the best and oldest of plots- a treasure hunt. With such a setting and theme the story ought at least to be exciting, but somehow the excitement is missing. The clues to the treasure are all places described in a poem, and finding them entails expeditions to strange and beautiful places, but the hunt is a desultory affair as there seems to be no connexion between one clue and the next. They seem in fact more like excuses for a conducted tour of Benghazi and its environs, though the tour is very well conducted, and there are some rich and vivid pictures of the fertile hollow, for instance, and the dark underground river. The story is well written, with dialogue that runs naturally; high-minded, earnest, informative (rather excessively so -do modern children really need to have the blackout and rationing explained to them ?) and keeping its feet so firmly on the ground that even the finding of the treasure is an anti-climax.

The heroine, Kate, is drawn with the same sober realism, though she is very grown-up for a twelve-year-old. She is pleasantly modest and sensible, but her feelings about the wickedness and waste of war belong to someone much older. Such feelings are of course perfectly allowable in a children's story, especially one concerned with memories of the war and the actual battlefield, but it is quite unnecessary to confront poor Kate with another early death. She knows all about the tragedy of the young men who were killed in the war, and to make her come upon a drowned youth is not only superfluous but irrelevant. To avoid sentimentality is admirable, but there is a difference between a children real life and rubbish noses in it.

No sentimentality, again, *Family on the Waterfront*, blessedly light touch a Savage Carlson tells a story humour and pathos and fi detail. Her setting is Marse its narrow cobbled streets and derful conglomeration of p all colours and languages gions. The chief character year-old Luigi, is lively and sible, always longing for ex penitent when he brings t other people but racing off new mischief a moment la a formidable but affectionate and a younger sister, Dora, comes reluctantly involved his madder plans and meets accident which cripples months. The story ends wi birthday party, to which L lessly invites everyone and which ends in Dora's discovery that she can no For the moment all is peace piness, but by this time it that the only way to prev from rushing headlong int hair-raising exploit is to story to an end, short s Let's hope that he insists brought to life again in a

---

SHIRLEY DEANE: *Vendetta*. by Batia Valero. Macmillan. 18s.

MARY DREWERY: *A Candle for St. Georgios*. Illustrated by Gray. Chatto, Boyd and

ANN THWAITE: *The Camelthorn* Macmillan. 21s.

NATALIE SAVAGE CARLSON: *on the Waterfront*. Illus Victor Ambrus. Blackie.



teddy-bears 1 to 10

Written and illustrated by
SUSANNA GRETZ

An extremely simple and delightful story and a counting book for younger children.

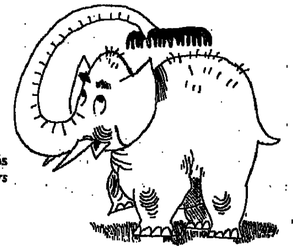
APRIL 15s
4-6 years

Illustrated in full colour

Jacob and Joachim

JORGEN CLEVIN

Jacob is a little boy and Joachim is an elephant. They both live at Number 14 Flower Street. What fun and adventures they have!



JUST OUT 16s
6-8 years

BENN

NEW TITLES FROM BLACKIE

GEORGIAN ENGLAND 17s 6d net
AMABEL WILLIAMS-ELLIS
The fourth volume in the Life in England series. Full colour illustrations by William Stobbs also colour photographs 11"×8½". Board covers, brilliant laminated wrapper.

PEOPLE AT WORK—HOSPITALS 9s 6d net
PEOPLE AT WORK—TELEVISION 9s 6d net
CHARLES KING
Two additions to this popular series designed to introduce young people to the world of adult activities. 64 pages each. Comprehensive explanations, line pictures by the author. 8½" 6".

ISABELLA, THE FISHING BOAT 15s net
LORE LEHER. Illustrated by URSULA KIRCHBERG
How Isabella's wish to be taken on a long trip outside the harbour in Portugal was unexpectedly filled because of a storm. 9¼"×8½". 32 pages of full colour, laminated wrapper.

ANNA'S CIRCUS 15s net
HELEN BRUN
Illustrated in colour by the author, tells how Anna's visit to the circus leads her to train her talking parrot and five hens to do circus tricks to the the discomfort of the Ringmaster. 9¼"×8½". Laminated wrapper.

DIVIDED LOYALTIES

In the mid-1930s, when Hitler was in power in Germany, Mussolini in Italy and civil war was raging in Spain, Greece too had her troubles. In 1936 came the dictatorship of General Metaxas, bringing with it his crop of sudden arrests and political prisoners. Alki Zei, who was a child there at the time, has written an excellent novel about life on a Greek island in those days.

Wildcat under Glass has all the virtues of an exciting holiday adventure with the additional element that the adult problems with which the children find themselves obliged to grapple are real and grim ones. The seriousness of it all is something which only gradually comes home to them. At first it is fun to have secrets, to take food to dashing cousin Niko in the abandoned windmill and mislead perspiring policemen about his hiding place. The grown-up talk of fascism and freedom fighters floats happily over their heads. Then, with the beginnings of a Youth Organization at school and the burning of books -including Grandfather's- in the town square, Melia, her sister Myrto and their friends find themselves caught up in events they only partly understand but which cause dissension among the adults and involve harsh questions of divided loyalties for the young.

Alki Zei gives an extraordinarily vivid picture of time and place, her characters are well drawn and her heroine especially sympathetic. Edward Fenton's translation is admirably readable without eliminating a charm about the narrative which is ineluctably Greek.

Another island novel, and one this time in which the Greeks figure as the villains of the piece, is Rumer Godden's *Operation Sippacik*. Sipacik is a very small donkey, much beloved of her young owner, a Turkish boy named Rifat, but with a decided will of her own. As a result when she is sold by Rifat's grandfather to the British 27th Battery, Royal Artillery, which forms part of the United Nations force in Cyprus, it soon becomes necessary to go too, to mind her. Rifat's Osman Ali, is a noted Cypriot leader now in exile.

With peace nominally Osman Ali could come to his farm, but for the between his village and who would surely not let How he does in the end and how Sippacik, with Rifat soldiers of the 27th Battery, mental in helping him delightful and highly story, all the more effective events, although hilarious no means far-fetched. The tions, of Rifat and his especially (to say nothing of elk), have a character which they must have been drawn

---

ALKI ZEI: *Wildcat under Glass*. lated from the Greek by Fenton. Gollancz. 18s.

RUMER GODDEN: *Operation S* Illustrated by Captain Jaime Macmillan. 18s.

TERRA INFIRMA

Among the speculations which engage the science-fiction writer the fate of Earth is often paramount. Will little Terra be blasted into cosmic dust? or merely devastated by nuclear wars and its surviving populations scattered through the galaxy ? or will it retain a controlling interest in the exploitation of the spheres ?

Two leading masters of their craft supply different answers this time. For Robert Heinlein (in *Citizen of the Galaxy*) much that is familiar in present-day Earth will survive the recurrent orises. The Ruckles remain, and so does Big Business, Rudbek & Associates, based vaguely somewhere in the western hemisphere, exercise power and influence throughout the galaxy, their fingers in a million pies —some of them maybe just a little "off". This is the commercial empire which Thorby inherits when he comes home at eighteen after a mixed career in space.

Thorby, although he is temporarily defeated by the complexities of business and the shifts of the law, has been well educated for his job. He was a slave, passing through the hands of a succession of sadistic owners before he is bought by a one-eyed, one-legged, [illegible] colonel in the Hegemonic Guard and now a secret agent. After playing a perilous Kim-like game with this picturesque mentor, he becomes a Free Trader, having a place in the tightly-knit matriarchy of the trade-lanes of space. From this life he passes into the Services as Guardsman Third Class on the Hydra. Hardly, one might think, the best apprenticeship for a career as a tycoon, but Thorby snatches control of his complex concern from the capable and not too obviously crooked experts who have been managing it very well for a generation.

Mr. Heinlein plays the game strictly to the rules and his story, for all its huge improbabilities, demands of the reader total surrender. In addition to his extreme competence both as scientist and as narrator, he brings to the form two precious—and rare —commodities: humanity and even a touch of humour.

Andre Norton's *Star Guard* is also about the fate of Terra, which is to supply mercenaries to fight the wars of the galaxy. The first Earthmen to venture into space were dealt with briskly by the forces of Central Control, and since then their aggressive tendencies have been harnessed. More [illegible] too strong, for he is, albeit scarcely a personality- a Swordsman Kana Karr, who has been recruited to fight a "[illegible] tional" war on the Planet (Nuclear wars are fought by and in theory never the [illegible] meet.) There are sinister doings in the worlds of space, and on the reader at least failed to see the threads of a conspiracy Never mind. This is excellent ing which—as so often with Norton—becomes more enjoyable one forgets about space and almost as a straight Western. It is a good season which together two such commendable ters of SF.

ROBERT A. HEINLEIN: *Citizen of the Galaxy*. Gollancz. 21s.

ANDRE NORTON: *Star Guard*. Cl 18s.

And Also . . .

FRANK BRAMWELL: *Voyage to* Nelson. 12s. 6d.

Pace and invention From a [illegible] ish SF writer. The story [illegible] over technological [illegible] the emphasis firmly on [illegible] Will suit those

YESTERDAY'S CHILDREN



From *My New Home*

[illegible] list of Miss Gillian [illegible]'s **Revivals** -- all of [illegible] novels, none of them [illegible]-have between them a [illegible]ntury and even fictional rich- [illegible]ot surely justifies their re- [illegible]ence today. Certainly, most [illegible] books seem thin for a while [illegible]ne who has been sojourning [illegible]ages of Roberts, or Molesworth's "Brenda", or Anon. The [illegible] of the lot, as rarity, is undoubtedly [illegible]*phonie's Children*, first published anonymously in 1896, and little [illegible] since then. How can this [illegible]ent tale have been lost for so [illegible]? Yet it seems that the author, [illegible]net Roberts (born 1833), was [illegible] widely known as she should [illegible]ave well she wrote has already [illegible]down in her *Running and Blessing* [illegible]ho revived in this series. [illegible]ster *Children* has a different [illegible]and theme, a village in feudal [illegible]at the edge of the French [illegible]ason. What is most interesting [illegible]that although the author's sympathies do not lie at all with the mob, [illegible]she does show some awareness [illegible]e's doings. The approach is of [illegible]egitable.

[illegible]ette, the heroine, is married [illegible] fourteen to a dissolute middle- [illegible]count who needs her fortune. [illegible]the ceremony she returns to [illegible]ment school, and is still there [illegible]years later when her husband [illegible]n eighteen, then, she finds herself [illegible]widow, a Countess, and stepmother to little girls by her husband's earlier marriage.

The Bordeaux chateau, where mother-in-law still rules, turns out to be a stern and cheerless home.

The children, whom she has longed to see, are kept from her. The older child is wholly corrupted by feudal values, though the younger is all too ready to love and to be loved. The forests that rim the estate are dark and menacing: the peasants - too long taxed and starved for the gambling debts of the worthless son - increase in restlessness. But Stephanie finds friends among them. When she has made the awful flight with the little girls to a London packed with refugees, there are turns in the tale yet to come.

The Life and Adventures of Lady Anne, though it deals with "ordinary" English life in the early nineteenth century, is indeed a startling document. It also embodies a mystery. First published in 1823, it has twice appeared in more recent days: in an F. V. Lucas collection of 1906, and in an edition of 1913, this time edited by the first principal of Lady Margaret Hall. But no one -not even Miss Avery- has been able to identify the author, or to find a copy of anything else that she wrote. The story starkly presents the gulf between having money, status, and relatives of any kind and having none, if you chanced to be a boy or girl at the time, more or less, of Blake. Lady Anne she persists in keeping this name throughout all vicissitudes is left alone as a very young child when her mother dies at a coaching inn.

She has memories of a splendid home, and a locket which holds her father's portrait: but these are not clues enough. She becomes a pauper; the workhouse mistress gives her the name Nanny Stubbs, and passes her on at the age of twelve (the "leaving" age) to a dreadful London couple who make umbrellas. Filth, starvation, overwork, escape; a country job; disasters, change -so the pattern goes. The locket is always secretly stitched in her stays. When the truth is at last revealed, and the Earl, her father, joyfully finds his vanished child, she is in the dock- an itinerant pedlar girl, falsely accused of theft. The resume may seem like melodrama: but the detail throughout has the odd precision of truth. More sheltered children should find it a gripping as well as a salutary book.

My New Home (1875) is not at all the best known of Mrs. Molesworth's work, yet it does show some of her particular skills: the tracing of a "difficult" patch in a young girl's life; the suggesting, with unvarying grace and charm, of the qualities that a "lady" should possess. The narrator Helena (orphaned in infancy) is a shy, old-fashioned child, happy enough in her grandmother's thoughtful care, frugally poor though they are. When grandmother dutifully goes to help her nephew Cosmo Vandaleur and his invalid wife, without telling Helena all that a modern fourteen-year-old might expect to know, the trouble begins. Other young people are also most effectively drawn, notably Sharley, the cheerful easy tomboy friend, so tall and assured, and sterling Harry, older of the two nice orphan Vandaleur boys. In what might be another world, with another language, almost, they bridge the distance of time, and should seem (like Helena) not strange at all to children reading now.

Froggy's Little Brother (1875) was one of the most successful of all those poignant evangelical tales of the lives (and often deaths) of children in city slums. After his Punch-and-Judy showman father —out in all weathers —is killed by a drunken driver, Froggy (so called because of his croaking cough) tries to support his even younger brother Benny, mainly by crossing-sweeping. Benny heart-breakingly dies; Froggy finds shelter at last in an orphanage with—a sensitive touch another little derelict waif to care for.

To be sure, when poverty is as dire as this a novelist does not have to strain for effect. Yet the structure is far from crude. The distressing letter that the boys write to the Queen is not merely an additional piece of quaintness in the tale. It leads us to Benny's death, by showing that only a few rays of interest were keeping that life alive.

When the hope of a royal answer goes, and even the mouse that enlivens Benny's lonely days is killed, the meagre flame flickers out. But the homilies strike us now as irrelevant. Indeed, the thoughts that the book will leave with the young today will probably be less of piety than of wonder, at a hospital that apparently keeps no records (Froggy could not be found for "compensation"), that could indeed allow a little boy, just orphaned, to be discharged into nowhere; at the absence of all public responsibility towards the sick, the young and the poor. Some may also note such details as dying Benny saying that he has "the staggers, like the cabhorses" and, when asking the time, being told by Froggy that it must be nearly four" cause the cresses is being called "[watercress].

Revivals. Edited with introductions by Gillian Avery. MARGARITA ROBERTS: *Stephanie's Children*. 21s. *The Life and Adventures of Lady Anne*. Illustrated by F. D. Bedford. 15s. MRS. MOLESWORTH: *My New Home*. Illustrated by L. Leslie Brooke. 18s. "BRENDA": *Froggy's Little Brother*. 18s. Gollancz.

MINIATURE WORLDS

[illegible]TION was not aimed at in [illegible] pioneer five-to-nine readers [illegible] decade or so past. Still, [illegible]has shown that even in brief [illegible]ple terms, writing and thought [illegible]not rest at commonplace level; [illegible] prepared to go through suffi- [illegible]books in the Antelope or similar [illegible] sometimes even discover a [illegible]d gold. While nothing in the [illegible] group is quite of this kind, [illegible] three at least suggest how [illegible] tension, personality — [illegible] what you will—can lift these [illegible]ves well above the ground. *The* [illegible]*Island*, for instance, thrives [illegible]hly by plot and scene; there [illegible]the rich confiding sound of the [illegible]'s Video—never mind its pre- [illegible]vatesses. The four Newall [illegible]en Kaye's highly "contemporary" [illegible]home and upbringing.

[illegible]d not like their teachers or the [illegible] other children they had only [illegible] their parents and another school [illegible]ound for them all once. Whatever [illegible]ses they asked were answered [illegible] a moment's hesitation and they [illegible]never punished.

[illegible] three of them think about [illegible]: licences, pistols and [illegible] Veronica's mind is on [illegible] and if they can still be seen, [illegible] on the Hebridean island home [illegible] adult cousin (he has "tousled [illegible] a kind of dusty gold and, [illegible] (mysterious blue ages") [illegible] of the four a different [illegible] And this is where the

The Mischievous Martens is one of a pair of books in a new very young family saga light, episodic parents and three little children -there's nothing unusual in that. But the degree of humour, warmth and naughty invention is always exactly caught by Astrid Lindgren's expert hand: never pushed too far. One of the three is narrator, by the way. The real achievement--perhaps the high point of all this list--is in the second volume, *Lotta Leaves Home*, which concentrates on one child and one situation. Five-year-old Lotta, feeling misunderstood, decides to set up house in the garden shed of kind Mrs. Berg next door. She does it with some exactness, too, and the sensible neighbour gives her what help she needs. The problem is for this obstinate little original to get herself out of her self-made plight without losing dignity. The meticulous detail should hold the five-year-old reader: the shrewdness and wit of this clever, engaging item should also delight the adult who has to read it aloud.

It is pleasant to find another new Mr. Fiddle story. This gentle old [illegible] lives not only children but birds and animals, might well be thought a concept from an earlier fictional age. But the author knows his target, and *A Case for Mr. Fiddle*, with its quest for a lost silver anchor, its climb to a magpie's nest, and reform of a churlish landowner, give Mark and Cathy (and readers, too, around six or seven) a fair enough share of puzzle, peril, and satisfying surprise. As in every book noted here an ethical content is just discernible: not one is the worse for this.

The little-boy hero of *Special Branch Willie* was first seen in *Upside-Down Willie*; now to be a policeman is his dream. A burning carpet gives him the longed-for chance to dial 999, wins him praise -and moves his ambition to fireman. Nice enough. The sparkle of fancy that lit the earlier book can still be felt in Ardizzone's pictures; they seem, as always, intrinsic to the whole.

COMPTON MACKENZIE: *The Secret Island*. Illustrated by Peter Edwards. Kaye and Ward. 8s. 6d.

ASTRID LINDGREN: *The Mischievous Martens*. 11s. 6d. *Lotta Leaves Home*. 10s. Both translated by Gerry Bothmer and illustrated by Ilon Wikland. Methuen.

SHIRLEY L. STYLES: *A Case for Mr. Fiddle*. Illustrated by Robert Hales. Hamish Hamilton. 8s. 6d.

DOROTHY CLEWES: *Special Branch Willie*. Illustrated by Edward Ardizzone. Methuen. 8s. 6d.

Fun and nonsense for under-tens

The Flying Lion
Max Kruse
Illustrated by Horst Lemke
The fantastic, fun-filled adventures of the Talking Lion and his friends.
Illustrated throughout 16s

Published last year
Lion on the Loose 15s
'Good simple fun for four to eight-year-olds and much recommended.' *Scotsman*

The History of the Seven Families of the Lake Pipple-Popple *and* The Story of the Four Little Children Who Went Round the World
Edward Lear
Two children's stories from the Master of Nonsense.
'No child should be deprived of the pleasure of knowing Mr. Lear.' *Robert Nye, Birmingham Post.*
42colour reproductions of Lear's original drawings 12s6d

Interests and hobbies for older children

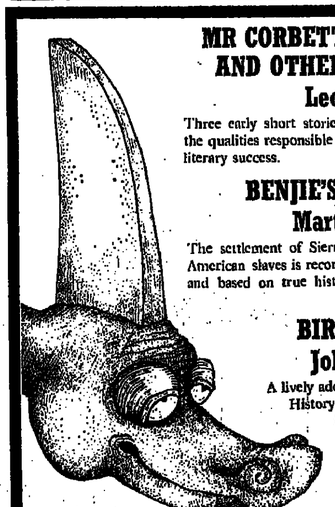
Adventures in Flight
Contact!
The story of the Early Birds
Henry Serrano Villard
Magnificently illustrated survey of man's first decade of flight from Kitty Hawk to World War I.
126 photographs 42s

Published last year in this series
The Early Birds of War Thomas R. Funderburk 30s
The Story of Airships Joseph F. Hood 30s

The Book of Canoeing Dennis J. Davis
The Book of Bird Watching R. M. Lockley
The Book of Rock Climbing Walt Unsworth
The Book of Sailing 'Crab' Searl
'Each is packed with sound advice and clearly illustrated with photographs and diagrams.' *Manchester Evening News*
Each with 30 or more illustrations 25s

Arthur Barker 5 Winsley St London W1

MR CORBETT'S GHOST AND OTHER STORIES
Leon Garfield
Three early short stories which pinpoint the qualities responsible for Mr Garfield's literary success. 18s net



BENJIE'S PORTION
Martin Ballard
The settlement of Sierra Leone by freed American slaves is recorded in story form and based on true historical documents. 21s net

BIRMINGHAM
John Sanders
A lively addition to the Local History Series follows the individualistic and controversial development of this self-made town. 21s net

DOMINIQUE AND THE DRAGON
Jürgen Tamchina
pictures by **Heidrun Petrides**
A comic, colourful and eventful picture book in which a small girl saves her village and a visiting dragon from mutual fear. 21s net



Longmans Young Books

THE NIGHT SKY 1969
Twelve monthly star charts with commentaries by The Times Astronomical correspondent
Available for 5/6 postage paid from the Publications Dept., Printing House Sq., London, E.C.4

MARY CRUTCH
10 Ardbeg Road, London, S.E.24.
English Literature and Literary Criticism, Bibliography, Early Children's Books, Journals and Narratives of Travel.

Rumer Godden
Operation Sippacik
Set in Cyprus, the story of a boy, some soldiers and a small donkey called Sippacik.
18s

E. L. Konigsburg
From the Mixed-up Files of Mrs. Basil E. Frankweiler
The comical adventures of Claudia, who runs away from home, lives rough in the Metropolitan Museum of Art and falls in love with a marble statue possibly by Michelangelo.
21s

Robina Beckles Willson
Pendulum Quest
'How Ruth Juniper learns to escape from the fascination of the past and face reality.
18s

Anne Rockwell
Glass, Stones and Crown
The rebuilding of the Church of St. Denis in Paris, from the author of *Filippo's Dome*.
21s

Ann Thwaite
Camelthorn Papers
A thoughtful and thought-provoking book, set in Benghazi, about a search for some poems buried under a camelthorn bush.
21s

Shirley Deane
Vendetta
An exciting account of Fon-Fon's first visit to the great sheep fair at Calacuccia, in Corsica.
18s

Macmillan



Shakespeare Posters

Twelve colour posters of Shakespearian characters—Mark Antony, Henry V (illustrated), Falstaff, Prospero, Lady Macbeth, the Nurse, Macbeth, Richard II, Richard III, Viola, Mistress Quickly and Shylock.—New paintings with critical notes, and extracts.

5/- per poster, postage 2/- per order from The Publications Department, Times Newspapers Limited, Printing House Square, London, E.C.4.

HISTORY IN STONES

JOHN SANDERS'S *Birmingham* is one of the most successful of a valuable series of local histories for younger readers, for it manages to be scholarly, readable and thought-provoking all together. It captures the interest immediately by the question of *why* Birmingham developed where and how it did. Because so little is known of its earliest history, the author chooses focal points in time, beginning with a thirteenth-century fair, to reconstruct the life of its inhabitants through the ages, looking backwards and forwards from each point so that the history is fully yet painlessly covered. Because the eighteenth and nineteenth-century prosperity of the Industrial Revolution altered the city's face as rádically as the 1940 blitz, it is particularly useful to reconstruct the topography still commemorated in some of the modern street-names. This is living history, and drives home vigorously the romance of growth. At the same time, the well-defined character of Birmingham people and the interesting and eccentric figures of the past come alive by means of good contemporary quotations. Where the author invents conversation, he does so sparingly and well. He indicates his sources and supports his text with a good bibliography.

The Jackdaw series presents three more place-histories, all, like *Westminster Abbey*, with the advantage that they provide not only armchair history but an intelligent guide and a satisfying memento of visits. *Hampton Court* is particularly good in its section "What to See", with a plan of the maze and photographs for recognition. The contents are well selected and show unusual aspects of royalty, including Mary I convinced she was giving birth to a son, a school-boy account of a seige by Edward VI, Charles I's escape during the Civil War and the home-life of the Hanoverians. There are illustrations in every corner, a large history chart showing groundplan and views (a feature of all three folders), and attractive early sketches and designs for the buildings.

The broadsheets on the *Tower* reflect the building's uses as fortress and place of execution, palace, zoo, armoury and mint. The selection of incidents from its much longer history is more random and some cross-reference in the text to the folder on the Princes in the Tower (1965) would have been helpful. "How to get There" might be more useful in the *Hampton Court* folder, since both the Tower and St. Paul's appear on underground maps. Once more, the documents are well chosen.

St. Paul's Cathedral has even greater variety of content, including a difficult but interesting coloured cut-out model of Wren's dome, to illustrate internal and external construction. The broadsheet on Old St. Paul's shows no view of the interior, important because of its similarity to other English cathedrals, but the full bibliography includes the standard volumes illustrating this. *The Daily Mail's* account of the 1940 air-raid ends the documents. "Think for Yourself" seems a little forced in such a folder, and the others wisely omit it, but the architectural notes and glossary are a good innovation. It is a pity that the prints and paintings reproduce so badly on coloured paper: since variety of colour is valuable, perhaps they would be better carefully translated into line-drawings.

An enchanting and unusual account for young children of the building of a great church is Anne Rockwell's story of the Building of St. Denis by the Abbé Suger. *Glass, Stones and Crown*. It is decorated by her amusing, stylized, mock-medieval pen and ink drawings which has managed to convey well the historical facts but the Abbé's to raise people's minds through material things. The history has the added interest merging with our own three marriage of Henry II with Eleanor of Aquitaine.

JOHN SANDERS: *Birmingham*. Illustrated by Gareth Floyd. Local Studies Series. Longmans Young Books. 21s.

Jackdaws. GERALD GOODMAN (Compiler): *Hampton Court*. No. 61. *St. Paul's Cathedral*. No. 67. DOROTHY SEWELL (Compiler): *The Tower of London*. No. 62. Cape. 12s. each.

ANNE ROCKWELL: *Glass, Stones and Crown*. Illustrated by the author. Macmillan. 21s.

LONDON EXCURSIONS

THE dearth of publications designed to help young people to enjoy museums, to which they go in increasing numbers, makes Anne White's pleasant, well-produced book exceedingly welcome. The author writes with authority obviously born of personal knowledge of, and enthusiasm for, the things museums contain and the impact these things can make on children. There is much to commend in the book: the size and format make it possible to carry it around while actually visiting one of the eighteen museums which are described: the numerous sensibly placed illustrations help recognition of the objects recommended for observation, though a few lack quality, and one or two captions are mislending. (A picture of two strigils and an oil-flask, for instance, is called "A Strigil".) The text is packed with readily digestible information, though some of it appears to be rather beyond the age range—eight to twelve—of the readers for whom the book is designed, and there are points which need amplification. It is good to find a simple explanation of Chinese dynasties, but how many eight-year-olds know what "mail" armour is?

By the author's own admission, *Visiting Museums* is restricted to those museums she knows well and enjoys; this is no bad thing, but it is a pity that she has not emphasized the fact that objects similar to many of those in the great national museums she describes are to be found in smaller provincial galleries, while the methods she advocates for useful and enjoyable visiting are as applicable to a small-town museum as to the Victoria and Albert.

Each of the eighteen sections is complete in itself, with references to other sections where desirable, and consists of one or more short "walks" through a particular museum, drawing attention to salient features on the way: the objects chosen for special notice are well selected and cover a wide range of youthful interests. The routes are described in some detail; as museums are no longer as changeless as once they were, some of the landmarks may already have disappeared, and rarely is the young visitor advised to ask the museum staff for help. At the end of each section [illegible] "ideas for other visits", which with advantage, be amplified [illegible] clude references to other [illegible] and sources of information [illegible] ing for animals with "[illegible] the Natural History Museum Zoo can be fun after a visit Tower of London. The [illegible] the Natural History Museum seems to do justice to the [illegible] hoards of youngsters dericf [illegible] and many other museums [illegible] birds and beasts.

One thing is certain; many [illegible] will gain pleasure and benefit this book, while their parents teachers may find it even more able, especially when used in junction with two related books lished in 1967—*Changing Museums* by Molly Harrison (Longmans 12s. 6d.) and *Children and Museums* by Barbara Winstanley (Batsford 15s.).

ANNE WHITE: *Visiting Museums*. Illustrated. Faber and Faber. 18s.

EARTH'S REMOTEST ENDS

SEVERAL recent books seem to manifest a sudden interest in the Polar regions. For those prepared to move at Eve Garnett's gentle undramatic pace, the most unusual is her account of the eighteenth-century Norwegian missionary and explorer, Hans Egede, and his intrepid wife and children, two of whom followed their father in ministering to the Eskimos. The vivid natural detail of *To Greenland's Icy Mountains*, the unforgettable impressions of spring and sun chasing away the Polar night, suggest the author must be drawing on personal experience, and her pen-and-ink illustrations further stimulate the imagination. The mystery and magic of the Sagas are never far away, consciously evoked by the pastor's vain search for lost Viking settlements. Wherever possible, the author tells her story from a child's angle, first young Hans, then his own family. In the beginning, the historical and biographical facts seem an intrusion on the background, but gradually they merge successfully and the story becomes absorbing. In spite of modern amenities, Greenland seems to have changed little from Egede's time—the author sees this quality of permanence as its offering to our troubled modern world. Nansen, Egede's successor in exploring these regions, is the subject of a more sophisticated account, *Adventure North*, which conveys a vivid impression of that heroic and unusual man, scientist, explorer, international statesman and humanitarian. There are striking and attractive headpiece illustrations, maps and contemporary photographs and a wealth of technical terms for verisimilitude.

A new American series on the trade routes, "adventures with a purpose", makes material on economic topics, so important for understanding, political history, easily accessible, but both the first volumes leave something to be desired in the execution. *Frontiers of Fortune* about the fur trade and also set in the frozen wastes, has unity through the pioneers whose careers it traces. It is not easy to read, however, for the dialogue and Radisson's own writings are couched in stiff pseudo-archaic English. Whether this is the fault of the present writer or of earlier translators it is difficult to say, since the series gives no bibliographies. This leaves the reader at the writer's mercy, as can be judged by Donald Honig's statement that Radisson used the common petitionary phrase "your orator" because he was "so conscious of his eloquence". Careful research into a particular subject is no substitute for historical knowledge.

The Money Trees, a history of the spice trade to 1623, is more disjointed because it must alternate between Dutch home politics and the East Indies. The writer tries to hold his readers by making a sailor's experiences on a 1607 Dutch voyage his framework. This provides human interest and social background, but the strong American idiom used separates it so far from the rest of the book. Nevertheless, the series usefully fills a gap, and the books are attractively set out with full and well-captioned illustrations from contemporary prints and drawings.

The first titles of a promising new series of junior biographies, Historical Characters, include *Captain Scott*, packed with informative pictures in contrast to companion volumes, where they chiefly illustrate story), and well-presented facts about the Antarctic, its geology and earlier expeditions than that of Scott. Courage, endurance and tragedy are left to make their own impact. As the series is concerned with historical achievements, details of Scott's personal life are found in a last chapter. The explorations of the two Scandinavians mentioned earlier contrast strikingly with this English adventure of gentlemanly amateurs, challenging far greater danger through their inexperience.

Another volume in this series, *Captain Cook*, is necessarily more condensed, since exploration took up most of Cook's life. The [illegible] clear, however, and like the previous volume this has a realistic and helpful glossary and bibliography.

The Discoverers, the second volume of Richard Armstrong's History of Seafaring, deals with explorers also. Like *The Early Mariners*, it is a useful reference book embodying long quotations from more specialized sources in the author's racy narrative. The scheme of considering each area of exploration in turn has one drawback; it involves moving backwards and forwards in time, with some repetition. As before, there are good bold maps and diagrams, here summing up in captions the achievement of individual explorers, but as before, the reader is expected to possess considerable knowledge of sea-terms, with no glossary for the ignorant.

EVE GARNETT: *To Greenland's Icy Mountains*. Illustrated. Heinemann. 21s.

JUSTIN F. DENZEL: *Adventure North*. Illustrated. Abelard-Schuman. 21s.

DONALD HONIG: *Frontiers of Fortune*. The Fur Trade. GEORGE MASSELMAN: *The Money Trees*. The Spice Trade. Illustrated. Trade Routes. World's Work. 30s. each.

ROWLAND W. PURTON: *Captain Scott*. 12s. 6d. H. BELLIS: *Captain Cook*. 15s. Illustrated. Historical Characters. McGraw-Hill.

RICHARD ARMSTRONG: *The Discoverers*. A History of Seafaring, Volume 2. Illustrated by Ivan Lapper. Benn. 30s.

And Also . . .

H. BELLIS: *Admiral Nelson*. ROWLAND W. PURTON: *Doctor Livingstone*. Illustrated. Historical Characters. McGraw-Hill. 15s. each. Like their companion volumes above, useful outlines on achievements, well illustrated, but *Livingstone* has a slight leaning towards the personal biography, and it is questionable whether even for younger readers Nelson's life is complete without any reference whatever to

POETRY

Every school library should be in touch with the best poetry being written today

THE POETRY BOOK SOCIETY

was founded in 1954 as a non-profit-making organization and is helped financially by the Arts Council of Great Britain. Membership costs £3 a year and brings you free, the following:

(i) a book of poetry every quarter

(ii) with the book, the Society's Bulletin with contributions from the authors of the books chosen and recommended.

(iii) two copies of a special poetry supplement at Christmas and

(iv) a yearly check list of books of new verse

Applications to THE SECRETARY, THE POETRY BOOK SOCIETY, LTD., 105 PICCADILLY, LONDON, W1V 0AU

Henry Z. Walck INC.

Walck publishes only books for children and young adults, from three-years-olds up. Many of our titles originated in Europe and have appeared there under publication in the United States. Walck is proud of its international connections, for we believe that the exchange of books and ideas between the children of different countries helps to lay the foundations of international understanding.

Some of the foreign authors on Walck's list (with their countries of residence)

Edward Ardizzone (U. K.)
B. Bartos-Höppner (Germany)
Hans Baumann (Germany)
Ivor Brown (U. K.)
*Alois Carigiet (Switzerland)
Selina Chönz (Switzerland)
*Eleanor Farjeon (U. K.)
Alan Garner (U. K.)
Roger Lancelyn Green (U. K.)
Janosch (Germany)
*Tove Jansson (Finland)
Katharine Savage (France)
Ian Serraillier (U. K.)
Günter Spang (Germany)
Rosemary Sutcliff (U. K.)
William Toye (Canada)

*Winner of the Hans Christian Andersen International Children's Book Award

Some of Walck's authors published abroad

Jan Balet
Gwendolyn Bowers
Ruth Carroll
Rhoda Hoff
Lois Lenski
Beman Lord
Robin Palmer
Elizabeth Ripley
Solveig Paulson Russell
Moyne Rice Smith
Arnold Spilka
Tasha Tudor

Please visit our booth (no. 25) at the Bologna International Fair of Books for Children and Youth

HENRY Z. WALCK, INC.
19 Union Square West
New York, N.Y. 10003

MASTER-MINDS OF MUSIC

ONE of the favourite pursuits of Elgarians has long been trying to solve the riddle of the Enigma Variations. On the strength of hints dropped in Michael Kennedy's recent biography of the composer, Michael Hurd has added a postscript to his new *Elgar* (in Faber's excellent **Great Composers** series for young people) enlarging the idea that the opening phrase of the theme was suggested by the speech rhythm of the name Edward Elgar, and that the work as a whole represents the composer "as he is in his innermost self (the theme); the composer as he appears in company with his friends (the variations); the composer as he one day will be (the finale)". Surely as plausible an explanation as any?

Once again, as so often, Michael Hurd has a way with him in writing for the young. Without myopic idolatry on the one hand or indigestible technical jargon on the other, this new book is a sympathetically perceptive study of both man and musician, a study that contrives to place Elgar's slowly maturing yet entirely individual genius in the larger context of English musical history so that it shines out all the more brightly amidst the run of mediocrity after the death of Purcell. Of Elgar's nagging suspicion, in the face of a knighthood and the O.M., that things might have been better if he had not had to forge his own way, Mr. Hurd writes:

> Probably he was wrong. Without the struggle and the heartache, the strength and determination that distinguishes his music might never have shown itself. Had there been nothing to fight against, he might easily have become what the majority of his English contemporaries were: complacent, gentlemanly, and unmemorable.

The best possible tribute to Mr. Hurd's skill is that even a hard-pressed reviewer can regret the book's (unavoidable) brevity. It would have been good to learn more about the composer's relationship with those nearest and dearest to him, and to have been given more of those curiously revealing comments from his own lips or letters—such as of a passage that he specially liked "If you cut that it would bleed". As always in this Faber series, music examples are lavish and invitingly playable (in short scores), while among the well-chosen illustrations some of the composer's own whimsically humorous black and white sketches are particularly endearing.

What, it may be asked, is a picture and potted appraisal of Schumann doing alongside an article on jazz? Or how is it that Rossini and Ravi Shankar eye each other suspiciously from opposite pages—Rossini looking a little peevish because he is not in colour? But the refreshing thing about Peter Gammond's *The Meaning and Magic of Music* is just this unpredictability. Open it at any page and you will find something eye-catching in the profuse and (predominately) colourful illustrations, something instructive yet undidactic in the text. It is perhaps better dipped into than doggedly read from cover to cover, though it is in fact an artfully devised text-book about the language and actual sound of music, with chapters covering acoustics notation, rhythm, melody, harmony and instruments. What the book now needs is a sequel showing how all this raw material is fashioned into mighty works of art. Homage is paid to the master-minds of music only through cursory surveys attached, caption-wise, to photographs, and through abbreviated lists of works at the end. But a blithe foreword from Yehudi Menuhin puts a finger on what may be considered the prime message of the book; "Go ahead and choose your instrument." In other words, it invites an active rather than a passive response.

MICHAEL HURD: *Elgar*. Illustrated. (The Great Composers.) Faber and Faber. 21s.

PETER GAMMOND: *The Meaning and Magic of Music*. Illustrated. Paul Hamlyn. 17s. 6d.

FAIR HANDS

ALTHOUGH there are some excellent calligraphy manuals for young people available, the field is not yet so well stocked that a well-illustrated quarto primer would not be welcome. This one, however, in spite of its fairly lavish presentation and ambitious scope, is a disappointing addition. As a beginner's handbook it suffers from confused method and interruption of the basic teaching by historical examples, while as an historical survey and pattern book it is distinctly short of authentic models.

The teaching method is winding, and at times apparently in reverse: the book begins with pen exercises, then gives instructions on how to sit, with an aside on materials (some quite sophisticated), on how to hold the pen, how to make a pen from first a garden cane and later a quill, and how to rule up the page. There is an aside on vellum, parchment and paper which straddles the last two sections. The didactic tone is sometimes obscure, sometimes obvious: "notice how the broadest stroke of the pen occurs on the right-hand stroke".

The next pages devoted to a survey of the written alphabet are particularly flawed by the author's tendency to reproduce either second-rate examples of the scripts he mentions, or his own, often very misleading, versions of them. As an example of Roman incised lettering he shows a wretched provincial inscription from Colchester, with the comment that its proportions "match those of the best work of . . . Rome"; for Quadrata and Rustic capitals and the Carolingian minuscule he gives only his own interpretations, the second two being particularly poor; while for the Insular half-uncial he reproduces a 1937 Irish penny! Only after another spread on versals does he finally give the Johnston foundation hand, with the basic pen movements.

The production of copiously illustrated textbooks by offset lithography ought by now to have accustomed authors to a more flexible treatment of text and diagrams than the old letterpress "see Fig. A" method. Many awkward passages of explanation in this book might have been greatly simplified by use of the advantages of the medium. It is a pity that they were not.

WILLIAM C. CARTNER: *The Young Calligrapher*. (A How-it-is-done Book.) Illustrated. Kaye and Ward. 25s.

SUBURBAN SPACE MEN

HAVING finished his close looks at the mass media, Mr. Hildick now turns to advertising. What he presents is a course in the form of a quest for truth, an investigation into the "Jekyll and Hyde aspects of advertising". The first three sections look at various types of advertising, the fourth analyses the persuasive element in it, and a final chapter considers the dangers and uses of advertising. We have here a book to work through, not to read through: progress is via 120 activities, involving individual and group work, exercises, debates and field work, which are placed at the end of each chapter. Mr. Hildick forgets nothing: we are reminded that advertising is carried out by painted signs, neon signs, electric signs: we differentiate between brochures and leaflets, outdoor posters and indoor posters. The itemization is impressive, but the cumulative effect is deadening. There are shafts of perception, as in the description of the closed nature of the good advertising fantasy, which liberates the mind from the normal rules of cause and effect, only to substitute rigid controls of its own. Generally, though, the text is expected and self-conscious, with the exercises arousing more interest, for here the reader is forced to think and contribute: what sort of persuasive line is taken in selling alcohol, for example; is it different from that used to sell tobacco, stockings, toothpaste; does the line vary with the kind of drink?

Mr. Hildick does not seek to persuade his readers, wanting rather their reactions, their opinions, but he does arrive at a conclusion. He regards the personal dangers of advertising as often exaggerated, the greatest being the blunting of responses by the continuous over-statement of advertising, but the public particularly the influence on newspapers and television programmes. In the effect of reading the book, more clearly than in the author's controlled arguments, do we see the dangers of advertising. We see created a whole world, a world in which we know where we are: dogs and tobacco go together; cool jazz and modern shirts. It is a world of Good Neighbours—who wear flowered aprons—spritely middle-aged gods, with grey hair and military moustaches, and young goddesses, seen striding the moors or windswept on the shore. How dreary life would be without these terms of reference which help to give us a sense of identity. Here are the universal myths of our time. The classical allusions of Elliot may be lost on us now, but what does this matter when we have a new mythology, built not on terror, tragedy and ecstasy but on small definable desires, quickly satisfied by the products which support our days and nights. The lure of this limited world is strong: it is so much easier to be acceptable to the ad man than to be human. We have recently been given statistics which show a relationship between lectures against drugs and increases in drugtaking. It would be strange if the well-intentioned warnings of Mr. Hildick and other authors concerned to open the eyes of the young merely made this false world more attractive.

E. W. HILDICK: *A Close Look at Advertising*. Faber and Faber. 10s.

Working with people

LADY ALMONER'S pioneered professional standards in social work in the 1890s. Those considering this work today have to face a three to four-year training which differs widely from that required in pre-welfare state days, and is constantly having to adapt itself to new developments. Not only is the whole structure of the health and welfare services under review at the present time, but the character of social work itself is undergoing radical change. New insights are needed into an individual's emotional as well as practical needs, and opinions vary as to what kind of help is most appropriate.

To help a prospective candidate to make up her mind whether she really wants to be a Medical Social Worker, or whether she just likes the idea of working in a hospital, but not the prospect of all those bed-pans, she needs a vivid and accurate account of the work done, and the qualities it demands. This is provided in this account of a career in hospital and community by a Medical Social Worker who is at present combining marriage with a career, as many of her readers will expect to do. She gives information and "human interest" in a style which is straight-forward and sympathetic, and which conveys something of the flavour of the instruction students may receive during training. There are chapters dealing with career prospects both as they exist today and as they are likely to be in whatever social work system has evolved by the time today's entrants have qualified.

For those persuaded by this attractively presented and honest book that this is the career for them, details of entrance requirements and courses are provided.

HELEN ANTHONY: *Medical Social Work*. A Career in Hospital and Community. (My Life and Work). Educational Explorers. 21s.

Farmer Barnes at the County Show
JOHN CUNLIFFE
Full-colour illustrations by Jill McDonald
The third of John Cunliffe's Farmer Barnes stories. June. Age 3-7. 15s
In the same series
Farmer Barnes Buys a Pig
Farmer Barnes & Bluebell 12s 6d each

John Hampden
THE YELLOW DRAGON
And Other Gypsy Folk Tales
Illustrated by Gareth Floyd
A collection of stories told in many countries; there is magic and humour, adventure and pure nonsense, and always with the gypsy's hard life reflected in the telling. A welcome companion for *The House of Cats* and *The Black Monkey*. Age 6-10 21s

The Banger
EVA FIGES
Full colour illustrations by Joanna Stubbs
'Can hardly fail to captivate most children' *Observer* Age 3-6 16s

More Tales of Shellover
RUTH AINSWORTH
Illustrated by Antony Maitland
'Light fireside tales . . . bring magic into domestic life' *Sunday Times*
Age 5-9 16s

Anna & The Mini-Man
CAROL JAMES
Illustrated by Zena Flax
A poor-little-rich-girl with a nanny and absentee parents finds an unusual companion. Age 6-10 16s

Agaton Sax and the Scotland Yard Mystery
NILS-OLOF FRANZÉN
Illustrated by Quentin Blake
The redoubtable detective Agaton Sax on the trail again, following his earlier success in *Agaton Sax & The Diamond Thieves*. Age 8-11 18s

JACK SCHAEFER
Mavericks
Illustrated by Lorence Bjorklund
'Books such as these stretch the imagination' The TLS Age 9 up 16s

Time, Place & Action

Michael Mott
THE BLIND CROSS
A magnificent story of 13th century Crusader Europe. Three children flee from their uncle and are saved from death only by the arrival of a vassal of their dead father, but from the time he enters their lives they are caught up in adventure and an atmosphere of secrecy. The religious climate of the time, with all its intolerance and arrogance, is stunningly captured. Age 11-14 April 21s

Some other titles in the series
Alan Boucher
THE LANDSEEKERS 13s 6d
Lettice Cooper
THE TWIG OF CYPRESS 16s
James O. Harvey
THE GORGE OF SHADOWS 16s.
Reginald Ottley
THE ROAN COLT OF YAMBOORAH 13s 6d
BY THE SANDHILLS OF YAMBOORAH 15s
RAIN COMES TO YAMBOORAH 15s

André Deutsch



London:

A PICTORIAL HISTORY

JOHN HAYES 30s

A history of London from Roman times to the present day showing, in contemporary pictures, both its phenomenal expansion and the living conditions of generations of Londoners. *Publication April 24*

ROMAN LONDON

ALAN SORRELL 30s

Reconstruction drawings of buildings, and photographs of Roman objects found in London, illustrate Londoners in Roman times living and going about their business.

BATSFORD

ABELARD-SCHUMAN

Picture Book

Salt is Better Than Gold

written and illustrated by Stepan Zavrel

A retelling of a Czech folk tale, "... sharp and delightful illustrations ... As is proper in a parable, people's feelings are strong and comprehensible and the conclusion is not only expected but eminently satisfying."—*The Teacher.*

6 colours; 36 pages; 12×8½; 21s.

Young Readers

Poko and The Golden Demon

by James Holding

Illustrated by CHARLES KEEPING

"Charles Keeping's illustrations are at exciting as one would expect, ... the blend of realism with impressionism, of movement with pattern, makes them particularly suited to this story of Polynesia ... In Poko, his father and his friend the author has created three delightful characters."—*The Times Literary Supplement.*

2 colours; 124 pages; 8½×6¾; 16s.

Junior Fiction

The Guns of Valmy

by Leonce Bourliaguet

translated from the French by JOHN BUCHANAN-BROWN

"From the very first page child book leaps into life ... Pierre Koppman is secretary to Goethe. Through his lively observation, we travel with Goethe and his coachman with the campaigning army to the Battle of Valmy in 1792. Every page is quotable ... No book I've read in years has given me such deep pleasure."—*The Guardian.*

192 pages; 8½×5½; 16s.

Juvenile Non-Fiction

Africa: Background for Today

by Roy MacGregor-Hastie

illustrated with photographs.

"... a guide that should be in the reference library of every English-speaking school."—*The School Librarian.*

192 pages; 8½×5½; 21s.

8 King Street, London, W.C.2.

GERMAN BOOKS OF 1968

By Walter Scherf

Roughly one thousand children's books are published annually in the German language, of which one-third are translations from other countries. Titles from England, the United States and Sweden are in the forefront. In the past two years, however, there have been good translations from Czechoslovakia. In 1968 the title at the centre of interest was that of Jan Procházka with his book about the end of the German occupation in 1945, *Ex lebe die Republik* (*At žije Republika*; Recklinghausen: Bitter). Lengthy reports have been presented by television, radio, in the literary pages of the leading newspapers and in the literary magazines. Seen from the perspective of a boy, the world of a Moravian village in this special situation is described in masterly psychological fashion. Equally lively attention has been given to *Jazz Country* by Nat Hentoff, first published in the United States. Its German title is *Weisses Haut—schwarzer Blues* (Würzburg: Arena). Kurt Luetgen leads the German authors with his dramatic report of four winters in the Arctic, *Nachbarn des Nordwinds* (Brunswick: Westermann).

Although the School Library Service in the Federal Republic of Germany is still hopelessly underdeveloped, non-fiction production is as interesting as it is varied. The best book of the year is that written by Hans Baumann about early Mesopotamia, *Im Lande Ur* (Gütersloh: Bertelsmann). In addition, there is a book of puppet plays by one of the best-known puppeteers, Heinrich Maria Denneborg, who has just returned from a successful Asian tour. The book is published by Maier, Ravensburg.

New editions of children's classics are being more widely offered. A new collaborative effort between East and West Germany has aroused much interest, thanks mainly to the colourful, droll illustrations which Franz Hancken has produced for Lewis Carroll's *Alice in Wonderland*. And the best teller of fairy stories, Vilma Mönckeberg, offers her repertoire of tales from many countries in a beautiful edition with wonderful multi-coloured illustrations by Lilo Fromm, *Die Märchentruhe* (Munich: Ellermann).

An English title stands out above all others in the children's books. Lucy Boston's *Children of Green Knowe*, published in Switzerland (Lucerne: Rex Verlag). On the German-speaking book market national or political boundaries play no part. In addition to Lucy Boston's English fantasy reaching us through Switzerland, the reviewers of children's books are praising a new book by an author well known in translation in many countries—Otfried Preussler's *Die Abenteuer des starken Wanja* (Würzburg: Arena). Preussler is a born storyteller. Here he gathers together a number of Russian motifs and forms them into a chain of sparkling adventure in the style of the old Russian legends. The book has already had a tremendous success on television.

And what about the picture book? Here Eleanore Schmid stands out for her illustrations to Hans Baumann's *Fenny* (Munich: Betz). Fenny is a desert fox. First she visits a red fox in Europe, then an Arctic fox in the far north, and finally returns to his lion friend in Africa where he really feels at home.

Finally, it is good to see also that the nursery age have been given something special this year. Ali Mitgutsch in page after page of pictures—free from text—offers a visual promenade through the town which will engross the kindergarten age for hours, *Rundherum in meiner Stadt* (Ravensburg: Maier).

BRIDGE BUILDING

One day someone must write a dispassionate appreciation of the extraordinary career of Jella Lepman. The author can hardly be Mrs. Lepman herself, who, on the evidence of *A Bridge of Children's Books*, is far too deeply committed to the battle to give a considered summary of its action.

This autobiographical fragment shows how the German-born Mrs. Lepman used her official status as expert on the affairs of women and youth in the Allied Military Government to foster the spirit of international cooperation by promoting an interest in children's books. Out of the turmoil and confusion of post-war Germany emerged two achievements for which she can claim full responsibility, the International Youth Library in Munich and the International Board on Books for Young People.

Like other notable women—Florence Nightingale, for instance, or Octavia Hill—Mrs. Lepman is a bully. Like them too she is an opportunist and a ruthless user of people, especially those with influence. There is some splendid, and always apposite, name-dropping in this book. Compromise is not a word in her dictionary. She either carried the enemy citadel by assault or pretended that it was not there. Many a military official or civilian bureaucrat discovered, with fury or despair according to temperament, that Mrs. Lepman had outflanked him. All this Mrs. Lepman tells with great glee and carries the reader with her most of the way. After a time, however, one feels the unavoidable reaction against someone so devoid of self-criticism, so monotonously always in the right, and then it comes as a pleasure when some hard-pressed and desk-bound official tangles her in red tape and brings her tumbling. It does not happen often.

Mrs. Lepman has become, in her lifetime, a folk-heroine, and her book does not entirely distinguish between history and legend. The narrative is often chaotic. It is difficult to follow the sequence of events and to establish a time-scale. But one reads a book of this kind not for its literary quality but because it is a bit of the raw material of history. Maybe the events were not as great as Mrs. Lepman believes, but they did contribute to the happiness of many children and to the renewal of hope in a shattered continent. Her strength and her compassion come through the muddle and the imbalance of her exhilarating book.

JELLA LEPMAN: *A Bridge of Children's Books*. Translated by Edith McCormick. Foreword by J. E. Morpurgo. Brockhampton Press. 25s.

MORE NON-FICTION

History

TOM CRICHTON: *Naval Warfare*. Illustrated by F. D. Phillips. (Pegasus Books.) Dennis Dobson. 16s.

Among many books on sea-battles, this is unusual in starting from the Bikini explosion which demonstrated the uselessness of naval warfare for the future. A level-headed outline, it views the subject as a whole rather than relating a series of good yarns, analysing the reasons for the shift of supremacy at sea. It makes no attempt to give an exhaustive history—the Dutch wars are dismissed in a brief paragraph—and more than half the book deals with the present century and the last two wars.

PHYLLIS CUNNINGTON: *Your Book of Mediaeval and Tudor Costume*. Illustrated by the Author. (Your Books.) Faber and Faber. 16s.

It is useful to have two popular periods of history isolated in more convenient shape for practical use than Dr. Cunnington's larger Junior Reference Book, *Costume*. There is slightly more detail here and a different selection of illustrations, as usual bold, clear and authentic.

Jackdaws. DAVID JOHNSON (Compiler): 62. *Elizabeth Fry and Prison Reform*, No. 63. ANTHONY COMERFORD (Compiler): *The Easter Rising*. Dublin 1916, No. 61. Cape. 12s. each non-net.

The most vivid parts of the folder on Elizabeth Fry deal with her unregenerate youth and the abuses she uncovered: it is difficult to make good working reading, but the material is useful, and the documents include a genuine broadsheet and gruesome details of prison conditions before reform, besides extracts from Mrs. Fry's letters and journal. *The Easter Rising* would have been one of the more successful folders even without its unexpected topicality: the documents are the more effective for their closeness to our own times; newssheets, proclamations and a diary of events with photographs, drawings and a plan of Dublin. The compiler presents a sympathetic yet fair statement of both sides of the question, with a good account of the Irish problem from 1603. The imaginative bibliography includes Flora Shaw's *Castle Blair* and "Things to Think About" produces some really stimulating lines of thought.

BARBARA MEGSON: *English Homes and Housekeeping, 1700-1960*. Routledge and Kegan Paul. 18s. Paperback 8s. Writing for younger readers, the author aims to give some insight into the social changes of the past three centuries as reflected in the home. It is an imaginative approach to social history, and ranges over the changing domestic scene from Addison and Defoe down to Mrs. Beeton, and on to Fred Kitchen and Flora Thompson in more recent times.

ERIC N. SIMONS: *Trade*. Illustrated by Douglas Bissett. (Pegasus Books.) Dennis Dobson. 16s.

Mr. Simons is well known for his skill in conveying in simple terms the facts of complex industries. Here he considers trading, which he describes as one of the oldest and most romantic of human activities. He moves from early barter through the stirring times of Phoenicians, Romans and Carthaginians to the machine age and the impact of the industrial revolution. Although deliberately elementary and inevitably selective, he is in no way misleading. But the proportion of space given to recent times is surprisingly small.

AMABEL WILLIAMS-ELLIS and WILLIAM STOBBS: *17th Century England*. (Life in England, 3) 15s.

Like its predecessors, this volume is a joy to look through and also highly individual in its account of English history, resulting in a lively if not altogether accurate picture of the period. This would matter less if the "Texts and Comments" at the end did not reveal an aim that the book should be used as a basis "for group and class project work". To take some instances, no reader of Boson's "Essales" will like his abrupt dismissal as "a detestable man"; Charles I escaped from Hampton Court, not Carisbrooke; it is misleading to spend time on "a man called Dugdale" and "dreadful Dugdale", as a further note at the end is headed—without making clear that this is not the only well-known Dugdale—William, historian and Garter King-at-Arms—but an unknown Gilbert. The time-chart further destroys confidence in Anabel Williams-Ellis's accuracy by placing George Herbert under 1640-60, when he died in 1633; if she has in mind his posthumously printed poems, this needs indication. The omission of the development of a free press in this century from an account claiming to show "the things which really affected ordinary people" is also surprising. As a stimulating introduction to the centuries, this series has a worthy place, but it ought not to aspire to be all things to all men.

Natural History

JOHN CLEGG: *Insects*. Illustrated. Muller. 18s.

"They bite us, they sting us, they get in our eyes and our jam, they eat our plants in the garden or our farm crops." That's insects for you and there are a lot of them, in fact they outnumber all other groups of animals. None the less, Mr. Clegg is a new and revised edition of his book brings this vast army into sharp focus so that one can get a clear impression of behaviour and habits.

Science and Technology

HENRY BRINTON: *Man in Space*. Illustrated. (Junior Reference Books.) Black. 12s. 6d.

Before the wonders of Apollo 8 could be assimilated we were embroiled with Apollo 9 and the U.S.S.R. counterparts. Inevitably then, any book on space travel is less remarkable than the columns of the daily newspapers. But as a review of the first decade of "man in space" with a brief look at earlier history, Mr. Brinton's modest work is effective as a primer for young readers.

J. H. BRISTON: *Plastics*. Illustrated by David McKee. (Pegasus Books.) Dennis Dobson. 16s.

Just about plastics. This book [illegible] many points about their composition, processing and future. The [illegible] say in which products of [illegible] discovery have already per[illegible] everyday living is well brought

[illegible] (Editor): *3000 Years of* [illegible] Translated by Philip [illegible] Illustrated by Giovanni [illegible] Paul Hamlyn. 17s. 6d.

[illegible] day of soaring prices, it is a [illegible] to find such a well produced [illegible] is available at so modest a [illegible] An abundance of illustrations, [illegible] most effective colours, support [illegible] engaging text. The scope is [illegible] unlimited, but a remarkably full [illegible] has been made. To move [illegible] work of Galvani and Franklin [illegible] modern marvels of radio and [illegible], computers and satellites may [illegible] seem only two centuries; but [illegible] short time a different world [illegible] different society have evolved. [illegible] giant place of electricity in all [illegible] made clear throughout this first-[illegible] introduction to the subject.

Books. ETHEL HANAUER: [illegible] *Experiments for Children*. [illegible] and by the author. MURIEL [illegible] *Physics Experiments for Children*. Illustrated by S. Matsuda. VIRGINIA L. MULLIN: *Chemistry Experiments for Children*. Illustrated by Bernard Case. GABRIEL REUBEN: *Electricity Experiments for Children*. Illustrated by Bernard Case. Dover Publications. London: Constable. 12s. each.

Dover books are usually good value; these certainly are. Sensible instructions, including adequate safety measures, call for simple equipment only. The variety of experiments is commendable; the biology volume in particular has many stimulating suggestions for the development of hobbies.

W. T. GUNSTON: *Your Book of Light*. Illustrated. (Your Books.) Faber and Faber. 15s.

Light is the external physical cause of the sensation called sight. This has never been a very satisfactory definition, though it is the one generally accepted. Mr. Gunston is honest in saying that really nobody fully understands what light is, although our knowledge is increasing. He explains the wave and particle theories, the principles of the spectrum, and various ways of making and using light. This is a useful cross between the standard textbook and an elementary "reader".

PATRICK MOORE: *Exploring the Galaxies*. Illustrated by Sylvia and Cyril Deakins. (Exploring Books.) Odhams Books. 10s. 6d.

Most answers to the question "how far can you see without a telescope" would, suggests Mr. Moore, be of the order of a few miles. The true figure is 12 million million million miles, and it is about the far distant galaxies that Mr. Moore writes in this latest of his many books. He ranges from the now familiar idea of nebulae to the more modern mystery of quasars. He is always smoothly readable.

F. G. RAYER: *Radio Experiments*. Illustrated by the Author. (Pegasus Books.) Dennis Dobson. 16s.

In a painstakingly detailed account of the way simple electronic components can be made into circuits for radio reception, Mr. Rayer introduces a worthwhile hobby. A gamble might have been made on a forward-looking decision to concentrate on transistorized circuits. They have advantages in respect of size and of power supplies; though it should be noted, with favour, that the author deliberately eschews mains power in the interests of safety.

ROBERT R. RODWELL: *Your Book of Aeromodelling*. Illustrated. (Your Books.) Faber and Faber. 13s.

This already established guide to the construction and handling of model aircraft is even better in a revised edition. Additional photographs improve the detailed instructions. Gliders and powered machines are included.

DAVID WEBSTER: *Brain Boosters*. Illustrated. Dent. 15s.

This collection of simple (some even trivial) problems largely depends on the principles of elementary mechanics, hydrostatics or topology. They may amuse a ten-year-old not already familiar with the genus; but there are many better books, more comprehensive and more enlightening, available.

GEOFFREY WHITTAM: *Exploring Canals and Waterways*. Illustrated by the Author. (Exploring Books.) Odhams Books. 10s. 6d.

Although a bit much has been crammed into less than 100 pages, the result is still a pleasing account of the ways in which canals are built and locks are operated. There is some social history interwoven, too. The effects on trade and human mobility, the rise and decay of the British water highways and the recent resurgence of interest for pleasure rather than commercial use, are well explained.

CAPTAIN WAYMOUTH'S INDIANS

Anne Molloy

Illustrated by Robin Jacques

"An exciting story ... much fine descriptive and narrative writing."—*Times Educational Supplement*

Ex Cr 8vo 208 *pp* 18s. 6d.

NICHOLAS' IDEAL PET

Inger & Lasse Sandberg

"Nicholas asks his father for a preposterous series of animals ... really funny."—*The T'ibet*

11"×8½" 32 *pp* 18s. 6d.

SNOW-WHITE AND ROSE-RED

The Brothers Grimm

Illustrated by Erika Klein

"A charming and attractive book."—*Times Literary Supplement*

10½"×7½" 32 *pp* 10s. 6d.

SAMMY WINS A CUP

Elizabeth Shaw

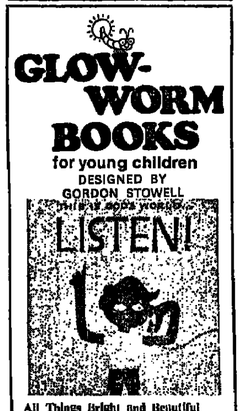
"Lively, very amusing and not too hearty."—*Observer*

9¾"×6½" 32 *pp* 7s. 6d.

Richard Sadler

Orders to:
29 BRAMLEY ROAD LONDON W10

GLOW-WORM BOOKS
for young children
DESIGNED BY
GORDON STOWELL



All Things Bright and Beautiful
"Unsentimental, uncluttered, good colour contrasts: the kind of book that three to seven year-olds like to hold and look at."—*Catholic Education Today*

I Open My Eyes
Away in a Manger
"Both books are bound in wrong board, the print is a bold, clear serif, and the illustrations are colourful and gay, children will love them!"—*Tam-Kers' World*

This is God's World—Listen!
The Little Star
How the Nightingale Got Its Voice
Praise Him

Further titles in preparation
6¾" square board covers 4/6 each

Mowbrays
28 Margaret Street, London W1N 7LB

Books for Primary Children

edited by BERNA CLARK FLA

details of over 1,000 fiction and non-fiction titles for infants and juniors

18s (10s to S.L.A members)

information about membership available from:

SCHOOL LIBRARY ASSOCIATION Ref WH19
150 Southampton Row
London WC1

MEINDERT DEJ
LUTTERWORTH P
Children's Author of the



His new classic from Lutterworth on May 16

JOURNEY FRO PEPPERMINT STREET

Journey from Peppermint [illegible] is set in Holland in the [illegible] It tells the story of 9-year-[illegible] Siebren and his grandfa[illegible] who travel deep into [illegible] night and across the [illegible] marshland to visit the [illegible] aunt who lives in a [illegible] monastery. Their journe[illegible] a weird, exciting one, [illegible] imaginary as well as real [illegible] gers, and ends in a terri[illegible] tornado. The book w[illegible] expresses the feelings [illegible] emotions of a sensitive [illegible] encountering new experien[illegible] and situations; it is told w[illegible] all of DeJong's mastery [illegible] and is exquisitely illustr[illegible] with drawings by [illegible] McCully. 21s

Journey from Peppermint [illegible] *is a memorable addition to* [illegible] *already notable list.*

THE HORSE THAT TAKES THE MILK AROUND

Helen Hoke

A nostalgic verse-story [illegible] a very imaginative home. With original colour drawings.

13s 6d Apr

STORIES FROM THE ARABIAN NIGHTS

Anoif Maharg

ALI BABA

The classic story of Ali Baba, a poor woodcutter, and a band of thieves.

THE VOYAGES OF SINDBAD

One of the best-loved tales in the ARABIAN NIGHTS.

Each 12s 6d

ward lock



Bird
the Golden Feather
OTHER ARABIC
R-TALES
Ursula Mittelmann
[illegible] collection of its kind for many [illegible] translated, retold and superbly [illegible] by the author, whose achieve-[illegible] is to bring to an English audience [illegible] first time such tales as the title-[illegible] The Two Brothers, and The Rogue [illegible] Bassorah and The Rogue from Cairo [illegible] [illegible] once a rogue in Cairo; but [illegible] got too hot for him". *Drawings* [illegible] 16s net
[illegible] 1969

Bell

CHILDREN'S BOOK CENTRE
Come and see the best permanent exhibition of CHILDREN'S BOOKS
THE CHILDREN'S BOOK CENTRE
140 KENSINGTON CHURCH ST. LONDON, W.8
(about 5 minutes from Tube Station)
Write for free Inspection copy of
CHILDREN'S BOOK NEWS
a bi-monthly critical review of new books published today

JUNIOR INFORMATION BOOKS

[illegible] kind of information [illegible] books do younger children [illegible] need, and how does this [illegible] with what they get? Briefly, [illegible] books of strength, books [illegible] beauty, books of genius. What [illegible] too often is processed know-[illegible] sold in handy packs. Increas-[illegible] in the shops, we are becoming [illegible] of the browsing book, sired by [illegible] out of picture-book; large, [illegible] demanding attention, but [illegible] rewarding close attention. [illegible] brighter, each season, as they [illegible] to outshine their rivals, [illegible] the books which children [illegible] for as Christmas presents, [illegible] from the library or leaf [illegible] in the library period. They [illegible] a value: they attract child-[illegible] the non-academic; they [illegible] and widen interests. The best [illegible] can claim to be heralds of a new species of children's book: the worst are cheats, linking a difficult text with comic-type pictures, pretending to give understanding of a subject but instead giving a piecemeal selection of facts.

Many information books tend, almost inevitably, to over-simplify or to sentimentalize. History is frequently and glaringly over-simplified; Bible stories and nature subjects often suffer from over-sentimental treatment.

Nevertheless, because of the tireless efforts of children's editors in some of the more enterprising publishing houses, information books for children have now become much more exciting and imaginative. The notes below show the virtues and the failings of some of the books which have been published recently.

Crafts and Hobbies

R. L. BLACK: *Glass*. McGraw-Hill. 15s.

This contains the (expected) historical survey, plus chapters on where and how glass is made and on its many uses. There is a question and answer section at the end of the book—how are mirrors made, when was gluss first used for windows—and a quiz section designed to test the careful reader. It is obvious that considerable thought has been given to the text and physical production, and the result is a book, small and utilitarian though it may be, of which the publishers may feel proud. The photographs, borrowed from glass organizations and not specially prepared for the book, are not always clear.

BARBARA DREW: *Let's Dress a Doll*. Photographs by Dean Hay. Angus and Robertson. 30s.

Also an historical introduction on dolls by Kathleen Mellor, Pre-school adviser, Kindergarten Union of South Australia, the book is devoted to patterns, photographs and instructions for clothes for Kate, a nineteen-inch doll. Kate is a very versatile doll, her wardrobe ranging from bridal gown, school and party clothes and sports outfits to a variety of uniforms. Knitting patterns, instructions for making shoes and hints on adjusting the patterns to fit dolls of other sizes are included.

VICKI RUTTER: *Your Book of Puppetry*. Illustrated by Linda Rutter. Photographs by Phil Childs. (Your Books.) Faber and Faber. 13s.

A sound treatment of the subject, but not an exciting one, failing particularly in the meagre illustrations. This is an example of a book tied to a series format when it would have benefited from individual treatment.

Natural History

J. BENFLEY ASHROP: *The Mongolian Gerbil*. A Guide for Teachers and Young Enthusiasts. Dennis Dobson. 12s. 6d.

Perhaps the most welcome book in the present batch of nature books since it is the first to be produced in England about a hamster-type animal which is proving very popular as a pet in schools. This book covers all aspects of keeping and breeding gerbils, and should be very useful.

GERALD AMES and ROSE WYLER: *How Things Began*. Illustrated by Leonard Weisgard. Blackie. 25s.

A one-volume edition of *First Days of the World* and *First People in the World*, but not likely to be as popular or as useful as the old Rathbone picture book, James Fisher's *Adventure of the World*, or Hamlyn's *Dinosaurs and Other Prehistoric Reptiles* or, on a higher level, Dr. Cornwall's *The Making of Man* (Phoenix House).

MARION B. CARR: *Wonders of Nature*. Illustrated by Craig Pineo. Paul Hamlyn. 12s. 6d.

A composite book about natural marvels (insect-eating plants, bats' radar) that by its jumble of short articles tends to make marvels less marvellous.

C. L. DUDDINGTON: *Caves. Fishing. Life at the Poles*. All illustrated by Alan Gilham. *Man's Ancestors. Useful Animals. Useful Plants*. All illustrated by Michael Heywood and Edward Lucas. (Natural History Series.) McGraw-Hill. 12s. 6d. each.

This series covers fairly well-worn subjects (caves being the only one on which there is little material available for younger children). Since the subject coverage is wide ("Useful plants", "Useful animals", in 64 pages), the information is necessarily superficial, but the books are attractive in appearance and bring together a variety of information in a reasonably priced book. The vocabulary is not geared to primary school children though the format of the books and the sketchiness of the contents appears to be directed to younger age groups. Each book contains a list of Books to Read, Things to Talk About and Things to Do. The book list in the book on fishing, interestingly, includes Kipling's *Captains Courageous* but does not include either the Ward Lock Educational or Black's Junior Reference titles on this much documented subject. Fiction titles are not included in other lists; a pity. Richard Church's *Cave* would have been a worthwhile inclusion for the book on caves. *Life at the Poles* is perhaps the most useful of the six titles, since, although polar exploration and animals of the Arctic are well covered, there is little on the geology and fauna of the two polar areas available for younger children.

OLIVE L. EARLE: *Strange Fishes of the Sea*. World's Work. 15s.

By confining itself to marine biology alone this book does preserve a sense of wonder, especially since the author's final "strange fish", the coelacanth, provides so remarkable a link between fossil life and modern scientific discovery.

JEAN GALBRAITH: *The Wonderful Butterfly*. Angus and Robertson. 25s.

The criticism made of *Wonders of Nature* (above)—too much scrappy information to make an impact—applies, though to a lesser degree, here. Colour photography is used to illustrate the various changes through which some insects, animals, birds and trees progress from birth, seed or chrysalis to maturity. This is an area of nature in which the book cannot compete with films, television or actual observation unless, as has been done, the whole process is shown through a series of photographs (The World of Nature series, Oliver and Boyd).

BEATRICE KOHN: *The Bat Book*. Illustrated by Anni A. Fischer. Harrap. 13s. 6d.

Possibly intended for a slightly older age group than David Pye's book on the same subject (below). Beatrice Kohn gives more examples of experiments and [illegible] but is less well and simply explained and then the life of a child

David Pye also refutes old wives' tales about bats.

TILLIE S. PINE and JOSEPH LEVINE: *Rocks all Around*. Illustrated by Bernice Myers. (All Around Books.) Blackie. 12s. 6d.

An interesting attempt to introduce geology to young children but it suffers disastrously from its form of freehand illustration since different types of rock really cannot be shown successfully without the use of photographs.

DAVID PYE: *Bats*. Illustrated by Colin Threadgall. (Natural Science Picture Books.) Bodley Head. 13s. 6d.

More useful for British children than Beatrice Kohn's *Bat Book* (above), since it names the families of the native species and gives a good family tree of the whole order chiroptera. David Pye also differentiates here between the high pitched sounds (inaudible to humans) emitted by bats finding their way through echo-location and the squeaks used for communication with one another.

ILIANN ROMS (Editor): *The Beaver. The Bee. The Mouse. The Penguin*. Translated by Marian Koenig. Illustrated by the Editor. (Animals at Home.) W. & R. Chambers. 8s. 6d. each.

The books in this series suffer from an over-humanized and chatty treatment, and a lack of realism in illustration which could inhibit a child from using his own powers of observation of nature at a later date. There are many inaccuracies and confusions, and the be-aproned and shopping-basket-carrying cartoon bees are an insult to that remarkable insect whose activities have been depicted by many notable nature photographers and can be observed in exhibition hives in many schools.

GWYNNE VEVERS: *Elephants and Mammoths*. Illustrated by Barry Driscoll. (Natural Science Picture Books.) Bodley Head. 13s. 6d.

Presented, like other books in this series (David Pye's book on bats, above), with careful scientific accuracy both in text and pictures.

Other Lands

ROBERT CLAYTON: *Canada and the Arctic. Japan and Korea*. Illustrated by Zena Flax (Finding Out about Geography, 5 and 6.) Weidenfeld and Nicolson. 10s. 6d. each.

New additions to this colourful series. Despite the wide coverage and extreme brevity of these books, they are attractive, useful, informative and very up to date and are the most widely popular series of geography textbooks to be produced in recent years.

BORIS COOK and PATRICIA JOHNSON: *Mala goes to School*. Angus and Robertson. 18s.

The black-and-white photographs, though good portrait studies, tell one very little indeed of any aspect of life in New Guinea, Mala's homeland.

NICHOLAS FREVILLE: *Let's Visit Nigeria*. JAMES MOORE: *Let's Visit Germany*. Burke. 8s. 6d. each.

Illustrated by black-and-white photographs, most of which are clearly defined though in both books there are some which lack clarity. This series is also up to date and is intended for a rather older age group than the Finding Out series, but is much less lively and original in its presentation of factual information.

FRANK JUPO: *A Day Around the World*. Abelard-Schuman. 14s.

Like others of Frank Jupo's books, this tends to confuse by attempting to get too many ideas into one picture book. In this book, time is well and simply explained and then the life of a child

ellermann verlag

New picturebooks 1969

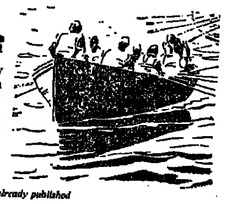
exhibited at the 6th International Children's Book Fair Bologna

Lilo Fromm	Sechse kommen durch die ganze Welt
Elisabeth Borchers / Günther Stiller	Das rote Haus in einer kleinen Stadt
Christian Grote / Dietlind Blech	Jakob, der Vogelfedermann
Angela Hopf	Die Geschichte von den drei Regentropfen
v. Walther / Glauber	Wo ist dein Nest, wo ist dein Haus
M. E. Agostinelli	Ich weiß etwas, was du nicht weißt
Janosch / C. Sommer	Das Regenauto
Michels / Luzzati	Ali Baba und die 40 Räuber
Ingrid Jörg	Die kleine Arche Noah
Sieglinde Haeusler	Mein erstes Spielzeug

D 8 München 19 · Romanstraße 16 · Germany

ellermann verlag

WORLD EXPLORER



"These books present the story simply in page lay-outs with well-spaced lines and clear type. There are many vigorous illustrations and annotated maps for end-papers. . . . All Junior Schools should have these." *The School Librarian*

Titles already published

Marco Polo — *Charles R. Graves*
Christopher Columbus — *Marryn Kaufman*
Ferdinand Magellan — *Lynn Groh*
James Cook — *Adele de Leeuw*
Hernando de Soto — *Elizabeth Montgomery*
Sir Walter Raleigh — *Adele de Leeuw*
John Smith — *Charles R. Graves*
Roald Amundsen — *Coteau de Leeuw*

Four new titles — 13/6 each

Henry Morton Stanley — *Charles R. Graves*
Lewis and Clark — *Elizabeth Montgomery*
Sir Francis Drake — *John Foster*
Amerigo Vespucci — *Faith Knoop*

Each illustrated in colour and black-and-white — 15/-

MULLER

one hundred favorite folktales



chosen by Stith Thompson
drawings by Franz Altschuler

Drawing upon more than half a century of familiarity with folk literature, Mr. Thompson has chosen a superb selection of stories that have been the favorites not only of children but of their elders as well.

"If you buy only one fairytale book a year buy this. Why? Because the chooser knows more about the folktales of all countries than anyone else in the world, and the choice is the flower of the flock."—Anne O'Neill-Barna, *New York Times Book Review.*

Indiana University Press — May 1969 — 119s. od.

London Office: 27 Whitfield Street, London W.1.

HOLMES *In-stock Juvenile Service*

New edition of catalogue now available

The service started in 1966 has convinced many librarians of the advantages of using a catalogue which lists titles not merely in print but held in stock in multiple copies.

This catalogue of children's literature for ages 7-9 and 10-14 contains titles carefully selected with the aid of expert children's librarians.

Our aim is still a shelf to shelf service—from our shelf to your shelf with the minimum delay.

Catalogues post free on request.

W & R HOLMES (BOOKS)

98-100 Holm Street, Glasgow C.2

at the same moment in time is shown in different countries.

ROBERT VAVRA: *Pizorro. A Story from Mexico.* Collins. 18s.
Life in other countries is successfully, if sketchily, presented in this Panorama book with superb colour photography which enhances the "story" aspect of Pizorro's acquisition of a "burro" and his subsequent adventures when the burro runs away, but it detracts from the understanding of anything but a very limited aspect of life in Mexico.

K. M. ADAMS: *The First Australians.* Prehistory—1810. Angus and Robertson. 25s.
With its brief paragraphs and simplified illustrations this book resembles the Unstead titles in Black's Junior Reference Series in appearance. It does list the sources of its illustrations and provides a useful follow-up to the very brief and freely illustrated *Pictorial History of Australia.* A useful addition to stock though it would be helpful if someone could explain why boomerangs appear to be used by successive waves of primitive peoples in Australia and nowhere else at all.

Science

IRVING and RUTH ADLER: *Evolution.* (The Reason Why Books.) Dennis Dobson. 10s. 6d.
Irving and Ruth Adler, who hold an honoured place among the interpreters of science and mathematics to and for young people, have failed to reach their audience with the present book. In appearance, illustration and typography it appears to be aimed at children of primary school age, but its terminology and attempted explanations of heredity and the D.N.A. ladder could puzzle a sixth-former.

MAE and IRA FREEMAN: *Fun with Light.* (Learing With Fun Series.) Kaye and Ward. 16s.
This book, a series of experiments designed to teach children about the properties of light, was originally published in America six years ago and appears now, slightly revised, for British children. The experiments, which cover reflection, refraction, lenses, prisms and diffraction, are clearly explained and well illustrated: care has been taken to make them interesting and to make clear their scientific significance.

MARGARET O. HYDE: *Off into Space!* Illustrated by Bernice Myers. Blackie. 13s. 6d.
A book for young space enthusiasts, originally published in the United States, and having the verve which we associate with American information books. The book takes the young traveller up to a space station, thence to the moon and back again, and manages to work in on the way a little elementary science and astronomy.

A. M. MCFARLAND: *Medicines.* McGraw-Hill. 15s.
Basically, a history of medicine from ancient times when the Egyptians anticipated the discovery of penicillin by treating sores with mouldy bread, through the work of alchemists and herbalists to the major discoveries of the nineteenth and twentieth centuries. The book is generally interesting and well-presented, but there are a number of small carelessnesses: illustrations of four poisonous plants with no clear indication of their identity; Leeuwenhoek's microscope is shown in the chapter on nineteenth-century discoveries with no note that it was invented in the seventeenth; "distilling may be explained by means of this diagram", says the text, but there is no diagram on the page.

ROSE WYLER and GERALD AMES: *Wonders of Space.* Illustrated by John Polgreen and George Solonevich. Paul Hamlyn. 12s. 6d.
A book which is not entirely about space travel, but is rather an introduction to astronomy, with one section given over to space flight. As with so many scientific popularizations, readers attracted by the subject and bright pictures will find the text presenting difficulties. Sometimes it does not explain enough—how the Earth's shadow makes night, for example—sometimes it does not explain simply enough. Then, too, the text is discouraging because it lacks an organic shape; reading, we take in many facts, but the pattern or significance of these facts is not evident. To children this will not be apparent as a disadvantage, for today they are incensingly browsers, tasting a book rather than reading it through from cover to cover.

HERBERT ZIM: *Blood.* Illustrated by René Martin. (Zim Science Book, 21.) World's Work. 13s. 6d.
A close look at the liquid tissue which, next to the brain, is the most complicated tissue in the body. The book covers the composition and function of the blood and touches on blood groups and diseases. It is painstaking in its explanations, tying them down to the everyday to help our understanding: we see and remember when we are told that it would take 12,000 red blood cells, stacked as a pile of pennies, to make a pile one inch high. The text is not divided into chapters, but there is an index and diagrams which are, on the whole, helpful.

Transport

JOHN HORNBY: *Travel by Water.* Illustrated by Virginia Smith. (The Open Gate Library, 11.) Oliver and Boyd. 10s. 6d.
Ships through the ages and travel by water are well covered subjects and John Hornby's book, although attractive in appearance and brief and simple in text, does not really add very much to existing material on the subject. Arab dhow always seems to be missing from these shipping chronicles, as is the Chinese sampan, but this is the saving grace of naming some of the ships, though the drawings are impressionistic to give much decorative information.

PHILIP GAGG: *Trains and Railways.* Illustrated by Harold Sheild. (Young Library, 38.) Blackwell. 7s. 6d.
We presume from the author's note that we have a second author/educator. Even with the name the house style is still supreme, the hopeful questions—"Have you travelled on a train? What was it like?—in the advertisements inserted at intervals in the text for other books. Blackwell's Learning Library, confident, avuncular approach, nevertheless, a stirring tale of remarkably rapid development transformed our transport system. In addition to the historical account are sections on locomotives, railway lines and unusual railways.

EDWARD G. JERROME: *Lifeboats and Life-boatmen.* Illustrated by [illegible] Cook. Blackwell. 8s. 6d.
An example of a series book which manage to convey some infor[illegible]. The author, a Junior School head, catches the attention immediately with opening story of a Cheerful Giver which went on for fifteen pages before then proceeds to deal briefly with the history of lifeboats, how they are manned and powered, and the life of those who man them.

PAUL SHARP: *Railway Stations and Store Books.* 17.) Methuen. 6s.
An adequate picture for young children of some of the things we see at railway stations, and of some of the things we see is done both behind the scenes and in public view to smooth the way of the railways' eight hundred million passengers travellers. Two small quibbles: a railwayman wear a grey uniform with a silver stripe? If, as we are told, the accelerator and brakes are the most important of the train's controls, why does the illustration of the control panel show them?

PAUL SHARP: *Garages.* (Stand[illegible] Books. 18.) Methuen. 6s.
Coloured sketches and four or five sentences a page tell of the services offered by garages, from topping up the petrol to towing in a break-down. [illegible] haven't got is detail: *how* is a petrol pump used, what does "tuning an engine" mean, what are final drive oils? Children will enjoy this book and discover parts they don't understand, but the pity that this elementary treatment of the subject did not start even further down the scale.

INDEX TO BOOKS REVIEWED

M. E. Allan: *Climbing to Danger* 354
E. M. Almedingen: *A Candle at Dusk* 351
H. Anthony: *Medical Social Work* 363
R. Armstrong: *The Discoverers* 362
A. Atene: *The Golden Guitar* 361

M. Ballard: *Benlla's Portion* 350
J. Bartosiak: *A Dog for Ramon* 355
L. F. Baum: *The Surprising Adventures of the Magical Monarch of Mo. The Marvellous Land of Oz* 352
Beginning to Read Books 359
H. Bellis: *Captain Cook. Admiral Nelson* 362
R. Bennett: *After the Sun Goes Down* 359
Blue Peter Books 358
G. Bomans: *The Wily Wizard and the Wicked Witch* .. 352
R. Bradfield: *A Good Knight for Dragons* 359
F. Bramwell: *Voyage to the Stars* 360
"Brenda": *Froggy's little brother* 361
H. Burton: *The Great Gale* 355

N. Savage Carlson: *The Family on the Waterfront* .. 360
W. C. Cartner: *The Young Calligrapher* 360
L. Clark: *Here and There. Near and Far* 363
D. Clewes: *Special Branch Willie* 352
M. Cohen: *Will I have a Friend?* 361
J. L. Curry: *The Sleepers* 359

S. Deane: *Vendetta* 351
J. F. Denzel: *Adventure North* 360
M. A. Downie and B. Robertson (Compilers): *The Wind has Wings.* 362
R. E. Drdek: *The Game* 353
M. Drewery: *A Candle for St. Georgias* 354
M. Duke: *The Sugar Cube Trap* 360
S. Ellentuck: *My Brother Bernard* 354

B. Parjeon: *Around the Seasons* 359
S. Fielding: *The Governess* 353
G. Finkel: *Journey to Jorsala* 348
J. Fritz: *Early Thunder* 351
P. Gammond: *The Meaning and Magic of Music* .. 350
L. Garfield: *Mr. Corbett's Ghost* 363
R. Garland: *Sing a Song of Everything* 352
E. Garnett: *To Greenland's Icy Mountains* 352
R. Godden: *Operation Sippacik* 362
B. Goolden: *Top Secret* 360
Goscinny and Uderzo: *Asterix the Gaul* 354
E. Goudge: *Henrietta's House* 347
F. Grice: *The Courage of Andy Robson* 352
R. Grittner: *The Rabbit and the Turnip* 354
E. Hautzig: *The Endless Steppe* 359
R. A. Heinlein: *Citizen of the Galaxy* 349
R. W. Hilsdick: *A Close Look at Advertising* 360
History Jackdaws 363
R. Hoban: *The Mouse and his Child* 362
D. Honig: *Frontiers of Space* 357
E. Honsenum: *The Hubbles and the Robot* 362
C. Hough: *My Aunt's Alphabet with Billy and Me* .. 352
M. Hurd: *Edgar* 359

S. Joslin: *Baby Elephant goes to China* 363
C. King: *The Town that went South* 363
E. L. Konigsburg: *From the Mixed-up Files of Mrs. Basil E. Frankweiler* 361

H. G. Lenzen: *The Blue Marble* 350
J. Lepman: *A Bridge of Children's Books* 355
The Life and Adventures of Lady Anne 354
A. Lindgren: *Lotta Leaves Home. The Mischief Makers* 352

I. McGregor: *The Popinjay* 352
C. Mackenzie: *The Secret Island* 359
B. Mahon: *The Search for the Thaker Chief* 358
V. Martin: *September Song* 352
G. Masselman: *The Money Trees* 359
W. Mayne: *Earthfasts* 360
B. Merriam: *Epaminondas* 361
A. Mills: *The Hungry Goat* 355
Mrs. Molesworth: *My New Home* 354
A. Molloy: *Captain Waymouth's Indians* 363
M. Mott: *Master Entrick* 352
P. Moyes: *Helter-Skelter* 354

W. Nickless: *Dotted Lines* 354
Nippers 354
A. Norton: *Star Guard* 354

R. Park: *Nuki and the Sea Serpent* 354
K. M. Peyton: *The Edge of the Cloud* 351
Picture Puffins 354
M. Plummer: *Rama and the White Bullock* 354
R. Potts: *The Haunted Mine* 354
R. W. Purton: *Captain Scott. Doctor Livingstone* .. 354

M. Ray: *Spring Tide* 354
M. Roberts: *Stephanie's Children* 353
A. Rockwell: *Glass, Stones and Crown* 348
L. Russ: *And Peakle Lived Happily Ever After* .. 351

J. Sanders: *Birmingham* 350
L. Schatz: *The Extraordinary Tug-of-War* 363
M. Sendak: *Higgiety Pigglety Pop!* 363
L. M. Skorpen: *Outside my Window* 352
I. Southall: *Jim's Folly* 352
P. Stapleton: *The Dutch Tiles* 354
C. Storr: *Marianne Dreams* 354
S. Styles: *A Case for Mr. Fiddle* 354

A. Thwaite: *The Camelthorn Papers* 354
B. H. Todd: *The Shop on Wheels* 359

E. Vipont: *The Pavilion* 349

B. Watts: *Hans Millerman* 354
V. Wayman: *Emma of Larkwater Hall* 354
A. White: *Visiting Museums* 357
R. B. Willson: *Pendulum Quest* 362

A. Zei: *Wildcat under Glass* 352
H. Zemach: *Buy me a China Doll* 359



This painting by Atkinson Grimshaw was intended as an illustration to The Lady of Shalott. *It is reproduced by permission of Mrs. Kirk Askew of New York.*

Shalott and other ladies

CHRISTOPHER RICKS (Editor): *The Poems of Tennyson.* 1,835pp. Longmans. £4 4s

We read Tennyson very selectively nowadays. Admittedly, our treatment of him is worse than our treatment of most of our major poets. How many of us do we read in full? But we can reasonably be asked whether a traditional selection from Tennyson contains the right poems, or enough poems. Nearly half a century ago Harold Nicolson described the typical Tennyson as "a morbid unhappy mystic" and claimed that his best work was to be found in *Maud* and *In Memoriam*, and in shorter items as "The Lotos-Eaters", "The Two Voices", "Ulysses", and "Tithonus". What "Ulysses" was doing in that galley was far from clear. In general, however, Nicolson was evidently inviting us to recognize as the living Tennyson the poet who describes

> a tract of sand,
> And some one pacing there alone,
> Who paced for ever in a glimmering land,
> Lit with a low large moon;
>
> Who shudders at
>
> a wind, that shrills
> All night in a waste land, where no one comes,
> Or hath come, since the making of the world;

and who at a time of desolation recalls that

> ghastly through the drizzling rain
> On the bald street breaks the blank day.

Once the Tennyson of such passages, often opposed Tennyson the prosperous Victorian. The antithesis is not just misleading. It has distracted attention from Nicolson's own conception of still other Tennysons; the avowed or unavowed acceptance by two generations of readers moulded in a grotesquely limited conception of a richly and variously gifted writer. It has even encouraged T. S. Eliot, and others after him, to find *In Memoriam* too exclusively a poem of religious doubt.

During the past decade or so a less limited critical awareness has found expression in important studies by Jerome H. Buckley, and by Kathleen Tillotson, J. H. Buckley, and John Killham. But what seems likely to settle once and for all to see not only Tennysons but a single many-sided Tennyson is the appearance of Professor Christopher Ricks's superb edition of the poems. This substantial volume omits the plays of Tennyson's later years, but it reprints all the poems he included in his final edition, as well as all those printed elsewhere either by Tennyson himself or posthumously. It adds to the canon of the following poems not previously collected—several of them epigrammatic improvisations; and its appendixes contain a number of alternative readings, a selection of fragments that got into print, some critical or biographical comments, and a few [illegible]

ascribed to Tennyson. Even of the items which it reprints, many have not hitherto been readily available. For the first time we have between two covers the whole of Tennyson's non-dramatic verse; and for good measure we have also the juvenile comedy entitled *The Devil and the Lady* and the songs from the mature plays.

Tennyson was a sound judge of his own writings. Few of the items that he excluded from his final edition deserved a place in it. Though he no doubt made a mistake over "The Hesperides", he later told his son Hallam that "he regretted that he had done away with it from among his 'Juvenilia'". But, while it is natural and proper for a poet to exercise such selectivity, posterity will certainly require an editor to be as inclusive as possible when serving a major poet. Concerning Tennyson's status as a major poet, there can no longer be any serious doubt.

A straightforward reading of the inclusive collection made by Professor Ricks brings home afresh the insufficiency of the description of Tennyson as essentially "a morbid and unhappy mystic". When Tennyson speaks of "The pillared dusk of sounding sycamores", he evokes a landscape as vividly as in any of the three passages cited earlier. But this time it is a landscape suggestive of stability, security, and peace of mind. A fuller presentation of a landscape suggestive of such values occurs early in "The Gardener's Daughter":

> Not wholly in the busy world, nor quite
> Beyond it, blooms the garden that I love.
>
> News from the humming city comes to it
> In sound of funeral or of marriage bells;
> And, sitting muffled in dark leaves, you hear
> The kindly clanging of the minster clock:
> A league of grass, washed by a slow broad stream,
> That, stirred with languid pulses of the oar,
> Waves all its lazy lilies, and creeps on,
> Barge-laden, to three arches of a bridge
> Crowned with the minster-towers.
> The fields between
> Are dewy-fresh, browsed by deep-uddered kine,
> And all about the large lime feathers low,
> The lime a summer home of murmurous wings.

Here, sounds are distant and muffled, movements are languid and slow. A peaceful, familiar scene is relaxedly contemplated through a painter's eye. As nearly always, Tennyson's poetic craftsmanship is impeccable, the well-known onomatopoeia which ends the passage providing merely the most obvious manifestation of it.

Tennyson's fondness for making his lines seem to enact the meaning they express is so notorious that one feels obliged to avoid the most commonly quoted instances. The moan of doves, therefore, and the bare black cliff clanging round Sir Bedivere, must give place to the reverberations of blasting among the mountains of North Wales:

> . . . high above, I heard them blast
> The steep slate-quarry, and the great echo flap
> And buffet round the hills, from bluff to bluff.

The buffeting both applauds and parodies the immediately preceding outburst of one of the characters against the doctrine of "the golden year". Tennyson's lisping of it anticipates the characteristic achievements of Hopkins a generation and more later.

As a descriptive poet Tennyson seeks to communicate moods or passions. So much is clear from the examples already quoted. "Mariana" shows how early he commanded the method, and in *In Memoriam* the contrast between two particular observations such as "The rooks are blown about the skies" (section xv) and, on another evening eighty sections later,

> couched at ease,
> The white kine glimmered, and the trees
> Laid their dark arms about the field—

the contrast between these two implies much of the poet's emotional and spiritual development during the period they are supposed to embrace. Similar means are used in *Maud*.

But he is not afraid of expressing emotion more directly. He can voice an agonized subjection to doubts and terrors,

> When the blood creeps, and the nerves prick
> And tingle; and the heart is sick,
> And all the wheels of Being slow;

the feverish elation of an expectant lover,

> She is coming, my own, my sweet;
> Were it ever so airy a tread,
> My heart would hear her and beat,
> Were it earth in an earthy bed;

the desperate longing of a forlorn lover,

> O that 'twere possible
> After long grief and pain
> To find the arms of my true love
> Round me once again;

and, in the late "Rizpah" the elemental passion of a bereaved and crazed mother.

Nor is he reluctant to state his general ideas directly in the general terms that his symbolist successors were to distrust. With his evident concurrence, Tithonus asks,

> Why should a man desire in any way
> To vary from the kindly race of men,
> Or pass beyond the goal of ordinance
> Where all should pause, as is most meet for all?

These lines, deeply moving in their context, again illustrate his verbal craftsmanship. Originally they read:

> Why should a man desire in any shape
> To vary from his kind, or beat the roads
> Of life, beyond the goal of ordinance
> Where all should pause, as is most meet for all?

By his revisions Tennyson reduced the confusing saliency of the metaphor "beat the roads/Of life, beyond the goal"; for the merely indicative "his kind", he substituted "the kindly race of men", a phrase which allows "kindly" to suggest its full connotation; and he eliminated all marked pauses from within his first three lines, thus making more evident the meaningful pause that precedes the final, submissive clause, "as is most meet for all". His sensitive adjustment of means to end results in a passage in which the general doctrine is uttered with full aesthetic authority.

Tennyson is not always as strenuously in earnest as he appears in the passages quoted so far. Inviting his

George Mallory

by David Robertson

"He sets Mallory among his contemporaries, unawed by post-humous fame, and lets them speak through letters and conversations. Since they include men like A. C. Benson, Robert Graves, Lytton Strachey, Rupert Brooke and Geoffrey Young he had plenty about him who knew how to say what they thought. Mallory is revealed, too, through his own writings, public and private." —*W. H. Murray, The Glasgow Herald.*
With 17 plates and 5 maps. 55/-

A Bundle of Time

by Harriet Cohen

The memoirs of the distinguished concert pianist, who died in 1967. In describing the course of her life and career, dogged by accident and ill-health, the book recreates the musical and artistic life of several eras.
Illustrated with 16 pages of plates. 84/-

The Story of England

by William McElwee

The third edition of this established short history of England, from the time of Alfred to our own day. Mr McElwee's assessment of the period following the second world war has been reconstructed and revised for this edition. With 8 pages of plates, and six maps. 30/-

The Meaning of Art

by Herbert Read

This new edition of a classic introduction to the understanding of art was prepared by Sir Herbert shortly before his death. The text incorporates revisions and additions, some of which appeared in the Pelican edition of 1956. With 70 illustrations. 25/-

Notes on the Technique of Painting

by Hilaire Hiler

Edwin Smith has revised this highly successful practical manual for its third edition. 45/-

Rare Shells

by S. Peter Dance

A companion volume to Mr Dance's *Shell Collecting: an illustrated history.* Photographs of fifty rare and remarkable shells are reproduced in colour, and discussed and documented in the text. £6

Ten of the Best

stories chosen by John Welcome

A purely personal anthology of stories that didn't quite fit the theme of Mr Welcome's previous "Best" collections—on the law, crime, gambling, racing and the secret service. His choice includes Somerset Maugham, Rudyard Kipling, A. E. W. Mason, Ernest Haycox, Michael Arlen, Scott Fitzgerald, Damon Runyon, 'Sapper', 'Saki' and Ambrose Bierce. 25/-

FABER & FABER

friend F. D. Maurice to visit him in the Isle of Wight, he composes one of the most thoroughly Horatian odes outside those of Horace himself:

You'll have no scandal while you dine,
But honest talk and wholesome wine,
And only hear the magpie gossip
Garrulous under a roof of pine

The poet who can be cheerfully urbane in these lines can be heartily jocular in "Will Waterproof's Lyrical Monologue" and roughly humorous in the best of his dialect poems. Nor is satire outside his range. An excellent early example is "A Character", in which he dispassionately scrutinizes the polished self-esteem of his victim:

He spake of beauty: that the dull
Saw no divinity in grass,
Life in dead stones, or spirit in air;
Then looking as 'twere in a glass,
He smoothed his chin and sleeked his hair,
And said the earth was beautiful.

Somewhat later, the angry lover in *Maud* sees his rival as

a lord, a captain, a padded shape,
A bought commission, a waxen face,
A rabbit mouth that is ever agape—

and records that Maud's brother,

with a riding-whip
Leisurely tapping a glossy boot,
And curving a contumelious lip,
Gorgonised me from head to foot
With a stony British stare.

Writing in his own person, Tennyson retorted scornfully in "The New Timon, and the Poets" to a satirical attack by Edward Bulwer-Lytton. But such an outburst satisfied only a momentary need. As he reflected, his normal dislike of violence reasserted itself; and in "Literary Squabbles" he regretted the uncharitableness of men of letters, including himself,

Who hate each other for a song, . . .
And strain to make an inch of room
For their sweet selves, and cannot hear
The sullen Lethe rolling doom
On them and theirs and all things here.

It is a poet exhibiting this range and more that Professor Ricks's edition recalls to our minds and helps us to know more intimately. He is a poet who takes pleasure in familiar, domestic circumstances, in ordered landscapes and settled ways. This pleasure, springing in part from his deep dread of passion and violence, is shot through with a melancholy sense of deprivation and loss, a longing for things past and things far away, that testifies by its poignancy to the strength of the drives that he was seeking to order. Recurrent visionary experiences, brief but vivid apprehensions, "unshadowable in words", of a timeless state of being, supply him with a standpoint from which he can accept the mutability of the much-loved familiar world and confront death itself with a hard-won faith. These experiences, and his pondering of them, inform many of the most haunting passages in the still underrated major work of his later years, *Idylls of the King*.

In keeping with the general policy for the series to which he is contributing, Professor Ricks has attempted to print his author's poems in order of composition. He freely admits that many cannot be accurately dated, and that Tennyson's work on some was spread over years or even decades. But he never pretends to a greater precision than is possible, and, anticipating some of our difficulties, he inserts cross-references in his text at points where the ordering might mislead. Thus, he prints *In Memoriam* under 1850, the year of its completion, but inserts a note on it under 1833, the year Tennyson started it; and, while the *Idylls of the King* appear together at the end of the volume, a note on each individual idyll occurs under the year of its composition.

In this way, he supplies us with every reasonable facility for reading the poems in chronological order. Doing so, we are confirmed in the belief that Tennyson was a poet who retained his gifts in considerable strength throughout a long life. But a less expected consequence of reading the poems in chronological order is the realization that almost one-third of them were drafted in one form or another, completely or incompletely, before the end of 1833. Those extraordinarily fertile early years evidently yielded Tennyson a collection of manuscripts that stood him in good stead for most of his days.

The nine-volume Eversley edition of Tennyson's *Works* (1907-1908) provides Professor Ricks with his text of the majority of the poems. He records in his footnotes all differences in wording between the first published text of a poem and that which he accepts as authoritative. In addition, he supplies a copious selection of manuscript variants; and in the case of works as important as "Ulysses" and *In Memoriam* he gives all such manuscript variants as may be quoted.

For not all may be quoted. In 1924 the poet's son Hallam presented an important collection of manuscripts to Trinity College, Cambridge, on conditions which the college interprets as forbidding copying or quotation in perpetuity. Though both the present Lord Tennyson and Sir Charles Tennyson, the poet's grandson, wish to see the conditions relaxed, Professor Ricks has had to abide by them. But he does his best for us. Without actually copying or quoting, he can reveal much about these manuscripts. He can say whether a particular poem occurs among them. If it does, he can tell us whether any part of it is missing, or has been deleted, or has been inserted as an afterthought. He can paraphrase unpublished passages and poems. If they have epigraphs, he can even quote these—though presumably he has to go back to the original sources for them!

To be allowed to do no more than this must have irked him badly. But he maintains an exemplary composure. He does venture to doubt whether Tennyson would really have preferred to see his "Armageddon" printed "from the damaged Harvard MS (with lacunae in the opening lines), rather than permit the supply of the missing words from the Trinity MS of the poem". In the main, however, he contents himself with appending to each reference to a Trinity MS the ritual formula, "which may not be quoted". When, after more than 1,000 pages, he comes to the important Trinity MS of *Maud*, he describes the fact that it "may not be quoted" as "unfortunate". Unexpectedly elaborated by the addition of the adjective, the familiar refrain seems almost inflammatory.

Fortunately, there are plenty of other manuscripts for Professor Ricks to draw upon. In particular, the Houghton Library at Harvard has a collection which rivals even that at Trinity College, Cambridge. From the material available to him, Professor Ricks has been able to illustrate again and again Tennyson's care in salvaging usable lines and longer fragments from discarded drafts. A twenty-line passage in the Heath MS which after revision became *The Lover's Tale*, i. 52-61, yielded also five lines to *The Princess*, one to "Locksley Hall", one to "Tithonus", and two to "From the East of life". Though so little is wasted, all of these lines seem perfectly at home in the contexts to which Tennyson has transferred them. No one could have said of him, as Christopher Isherwood said of the young W. H. Auden,

If I didn't like a poem, he threw it away and wrote another. If I liked one line, he would keep it and work it into a new poem. In this way, whole poems were constructed which were simply anthologies of my favourite lines, entirely regardless of grammar or sense.

No doubt Isherwood exaggerates. But the contrast brings out Tennyson's lucid intelligence and sure taste as a reviser of his own work.

Professor Ricks's notes provide hundreds of examples. In section ix of *In Memoriam*, the "Fair ship" bringing home Hallam's body was at one stage asked to "Convoy thy charge to those that mourn". We may suspect that Tennyson came to feel this too ponderous. At all events he altered it to "Draw thy dear freight to those that mourn". But he evidently decided that in the following section, "thy dark freight, a vanished life", with its hint of paradox, would be more powerful than the earlier and tamer "dearer yet, a vanished life". Not wishing to use "freight" twice within two dozen lines, he then presumably gave the earlier phrase its final and simplest form: "So draw him home to those that mourn". "Tithonus" offers many more instances than the one already discussed. Perhaps the most striking and suggestive is the substitution for "And after many summers dies the rose" of "And after many a summer dies the swan"; but only two lines earlier the change from "The vapours weep their substance to the ground" to "The vapours weep their burthen to the ground" contributes almost equally to sharpen one's sense of the mortality for which Tithonus craves. A de… the utmost possible elaborati… text was by no means Te… only motive in revising his … scrupulously.

Professor Ricks's introduc… each poem includes a careful … of what is known about its … This leads him to devote a … ber of his notes to the … parallel passages. During … son's lifetime, John Churton C… cited such material as evid… Tennyson's derivativeness. … standably, the poet resented … tions, though Professor Ricks … us some years ago to disbe… story of his calling Collins "a … upon the locks of literature". … fessor Ricks admits that many … instances he cites are analog… sources. He takes pains to … however, in the belief that he … so may contribute to the … nineteenth-century late … poetic diction. When the … are sources, they can sharply … ate what Tennyson wrote. … example must suffice. In "… certain of the words in wh… offers "royal power" to Par… 4) are, especially in the earlier … lished version, clearly reminis… Milton's *Paradise Regained*, … 60. The one temptation rec… in so doing assimilates itself … other.

Mr. Ricks presents all this … varied material with a high deg… accuracy. Considering its bulk … the intricacy of its content … volume contains remarkably … typographical errors. With one … tion, those which occur in the … of the poems are trivial and … ceive nobody. The exception … 66 of "The Grandmother", … has strayed on to the opposite … and found itself a resting-place … diately after line 100.

But it would be churlish to … on a few misprints. This is a … that will inform and delight … specialist students of Tennyson … general readers of English … Professor Ricks does not … critical introduction to the poe… conformity with the general … for the series, he undertakes to … simply as an editor. But his … services such as he provides … only for thoroughgoing and … lous scholarship but also for … critical judgment. Thanks … ability to meet these requirements … has, as Sir Charles Tennyson … "raised Tennysonian scholarship … new level".

To the Editor

Early English texts

Sir,—May I, on behalf of the American Business of the Oxford University Press, make the following comments on the letter of Mr. Harold Schwartz of the Greenwood Press in your issue of March 20 concerning the Early English Text Society, for which we are the only authorized publishers in the United States:

The only member of our staff who had any dealings with Mr. Schwartz in this matter does not remember any oral offer whatsoever by him to pay any royalties to us or to the Society.

The Greenwood Press had never made any offer of any kind in writing until, under date of March 19, 1969, Mr. Schwartz wrote to us offering to pay royalties.

The Greenwood Press has never asked us, or the Society, for formal permission to reprint the latter's publications, nor have they offered any formal publishing contract.

It is unclear whether Mr. Schwartz's mention of the $36,000 in royalties he will pay to the Society represents royalties earned or a projection of royalties over an undisclosed term of years. In any event, no statement of royalties, no cheque, nor any sort of accounting has been provided us for submission to the Society by the Greenwood Press.

In short, no "precise offer" was ever made to us or to the Society. Since the Greenwood Press was reprinting material without reference to the wishes of the Society and its publishers, this need cause no surprise. It does, however, confuse the situation to claim that such an offer was made, and distracts attention from the main issues raised by Professor Davis in his letter in your March 6 issue. Regardless of the legal right to print material out of copyright, we continue to believe that some respect is due the wishes of the original sponsoring body and its editors and publishers.

JOHN R. B. BRETT-SMITH.

Oxford University Press, 200 Madison Avenue, New York, N.Y. 10016, U.S.A.

Sir,—The President of the Oxford University Press, New York, has dealt with the matter of royalties said to have been offered by the Greenwood Press, and I will say no more about this except that the figure of $36,000 must surely be understood to apply not to the Society but to the entire range of Greenwood reprints. There could be no question of E.E.T.S. volumes earning more than a very small fraction of that sum in any one year, on any imaginable scale of royalties.

But I should like, if you will allow me, to answer two other points in Mr. Schwartz's letter (March 20). He complains that the Society reprints scattered volumes, not continuous series. Readers will know that not all the early volumes are still equally serviceable. With our limited resources we therefore try to reprint those for which demand is strong and which are not excessively out of date. Some need extensive revision, and these are being improved or replaced as opportunity arises. For instance, later this year the Society will publish an entirely new edition of *The Macro Plays* by Professor Mark Eccles, superseding the 1904 edition by Furnivall and Pollard, and next year a new edition of the texts in *The Non-Cycle Mystery Plays*, edited by Waterhouse in 1909. These were chosen for reediting because interest in medieval drama is at present exceptionally lively, and the best possible texts are much needed. The Greenwood prospectus in fact recognizes that some volumes are superseded, and itself exposes the hollowness of Mr. Schwartz's claim to provide a *complete* sequence of numbers from 1 to 50; for it offers not the original No. 4 of 1864 but the re-edited No. 210 of 1940, not the original No. 13 of 1866 but No. 193 of 1934, and so with other revised texts.

Mr. Schwartz alleges also that even the books in print are difficult to get. I do not understand why this should be so, for any competent bookseller can order them in the usual way from our publisher (as Mr. Schwartz has evidently done quite successfully). But if for some reason difficulty should be met, an easy solution would be to join the Society. This ensures not only automatic receipt of new publications but a substantial discount on past volumes in print. Membership is open to institutions as well as individuals, with no conditions except payment of the subscription. The Executive Secretary is Dr. Anne Hudson, of Lady Margaret Hall, Oxford.

NORMAN DAVIS.

Merton College, Oxford.

The "Cantos" of Ezra Pound

Sir,—I was shocked to find that in the *TLS* of March 13 Eric Homberger cites my report of a talk with Allen Ginsberg and Ezra Pound (*Evergreen Review*, June 1968) in order to support Roy Fuller's vapid comment, "The *Cantos* of Ezra Pound are finally, as their author himself has admitted, a failure". Of course Pound said that to me and Ginsberg—and of course his comment is quite irrelevant. The burden of my report was that the most influential poet of the 1960s, Ginsberg, was telling a noble and often viciously abused old man that his poetry is the best of our time. The fact that Ginsberg happens to be Jewish and that Pound has most often been accused of anti-Semitism is an interesting but not essential sidelight.

And the point is: since when does it matter how high or low a poet rates his own work? If a poet thinks that he surpasses Shakespeare (as many do), should we credit his judgment? … poet's assessment of his own merit, whether positive or negative, … not matter. To triumphantly … Pound's present statements … come from a profound state of … sion, is surely to kick a poor old … who is down. Personally, I do … dit Pound's present negative vie… work. And I value even less … ping of the critics who lose no … to snap at him. I take my stand … the printed judgment of Hem… Yeats, Eliot, William Carlos W… Marianne Moore, and Allen G… Pound's is the most perdurable … work of this century. And the … ment of the poets themselves is … a lot more than that of the critics.

MICHAEL …

Department of English, Coll… Humanities, University of Puerto … Rio Piedras, Puerto Rico.

Miss Weeton and Mr. Pedder

Sir,—Your review of the Weeton Jour… nal (March 6) electrified at least … your readers. It makes reference … name "Pedder" and to a fire … The name alone would have … quite enough to interest me, but … also in conjunction with a fire … it strikes me as a near-miraculous … tion. As far as I am concerned … descent from Mount Sinai is but … analogous. For twenty years, … —and unavoidably—in a … desultory fashion, I have searched … something of this kind.

In 1949 the Fire Protection Ass… tion was able to purchase a quite … ing table model of an early Victo… bucket-type fire escape. By mea… cords, the bucket was supposed … descend from an upstairs window … complete safety—though … rather jerkily—to deposit its … cargo upon the flower beds below … hasten to add that this form of … fire escape is by no means recom… by anyone today: I need not go … reasons for this.

Our model, beautifully … bucket suspended … twine from a brass bracket, … a polished mahogany base. It … ly protected by a glass dome … ered an accident some years … t has not been possible to find … eat. The bucket is actually … a tin bathtub and an addi… ement (in the interests of … the leather belt fixed across its …

… ent feature of the model is … al curtain designed to mask … e occupant of the bathtub— … from motives of modesty, or of … from either the flames or the … uncertain—and it is this piece … d that provides the only documentary evidence that we possess re… the provenance of the model. … ey really embroidered with the … "Pedder's Domestic Fire …"

… rch in our own records has … d any further information … r article may provide a point … e for finding some. I think it … ely that there is some connexion … n our model and Miss Wee… ayer, but where can I go …? Is there perhaps someone … your readers interested enough … me?

ERNEST WEAL.

… Protection Association, Alder… se, Queen Street, London,

"Troubled Loyalty"

… In his review of my book, … d Loyalty (March 27), the writer … a German proposal of 1939 … rtial restoration of Czech independence and a readjustment of Czech… nd German-Polish frontiers. … s was conveyed to Britain in … 939, by Adam von Trott. Your … introduces his criticism of the … saying: "When we reflect that … in fact originated in the crafty … Weizsäcker . . ."

… uld stress that the Weizsäcker … the plan is to me a convincing … but a guess nonetheless. At … of writing there is no documen… dence available here to this … ed, since other origins may yet … ed, I may have gone too far … page 236 in saying "it can be …". I understand that a book … lished in the United States by … r George F. Kennan gives a … ount of the plan, its origins and … The book is not yet available … country.

CHRISTOPHER SYKES.

… mbe Mill, Bratton, Westbury,

… getting involved

… My attention has been drawn … ngton Kaye's letter in your issue … ary 27, disclaiming authorship … quasi-novel" describing "the ab… of university life in Singapore" … gesting that in fact the reference … came, I understand, in a review … friend Dennis Enright's *Memoirs* … *Mendicant Professor*) is to one of … s.

… what your reviewer meant by … si-novel" I have no idea, but … was referring to *David, From* … *He Was Lying* (Cape, 1962), … is in fact an apologue set, it is … in "a mythical University of … e", then I am perfectly happy … owledge authorship of it.

… I add, however, that while I am … of "confusion with this fellow … self] has more than once been … e of embarrassment" to Barring… e (and I can assure him that I … anxious as he is to avoid that … —I see the fellow lives some… thereabouts), I cannot help feel… at his protestations of "academic … bility" betray just that kind of … to come to terms with living in … ing society that makes our col… and universities seem so irrelevant … students of today. From the list … ications which he *is*, apparently, … d to acknowledge, Barrington … appears to be both sociologist and … I fail to see how he can dis… either role satisfactorily while … ing the kind of academic squeam… revealed by his letter.

TOM KAYE.

… Education Committee, Red… College, Redland Hill, Bristol 6

Defoe and the swallows

… In "Defoe and the swallows" … uary 13) I gave some reason, for … that Charles Morton's book … emigration was current by 1686, … gh I had not been able to con… publication before 1703. Through … kindness of Mr. N. J. Seeley I now … that a manuscript dated 1685 is … Bodleian Library (Western MS. … Bodl. Rawl. C. 461); and also … published version is listed in … and Courtney's *Bibliotheca* … (1874-82), where it is dated 1694. Those who wish to pursue Morton further should consult Mr. Seeley's article in the *Journal of the Royal Institution of Cornwall* (Truro), 1965, V, 100-8.

RICHARD GARNETT.

9, Alwyne Villas, London, N.1.

The "Quiet Don" in English

Sir,—The issue of the Soviet Journal *Ogonyok* number 38 for 1968 includes an article, "Where did 100 pages of *Tikhi Don* vanish to in England", in which the writer, Konstantin Priima, makes a number of allegations against the translator and the publishers of the English version of Sholokhov's novel. It is too much to expect that the editors of *Ogonyok* will print a rebuttal of these unpleasant charges, so I ask for the courtesy of the *TLS* correspondence page to deal with certain of them. I do so because I think the matter is of some interest to your readers, since *Ogonyok* is seen by many British and American students of Soviet literature.

Mr. Priima gives one specific instance of alleged mistranslation in the English version which can be disposed of without further ado. From page 600 of *And Quiet Flows the Don*, he quotes: "The cossacks will not condemn any government . . .", and states that the word "condemn" should have been "tolerate". The charge is false; "tolerate" is completely at variance with the context of the sentence. The critic has failed to take into account the fact that Sholokhov made many alterations to his original version as the years passed; the passage from which this example is taken suffered extensively from these revisions (see "The textual evolution of *The Silent Don*", by David Stewart, in *The Slavic and East European Review* for April, 1959, and the same author's "Mikhail Sholokhov", Ann Arbor, 1967). Mr. Priima knows of these revisions, so one can only charitably assume that he overlooked the point in this case. However, arising out of his article, and for other, cognate, reasons, I am anxious to obtain copies of Volumes One and Two of an early, pre-1930, Russian edition of Sholokhov's *Tikhi Don*. Can any *TLS* reader help me?

More serious are Mr. Priima's charges against the late Constant Huntington, head of Putnam's in the inter-war years, "and his editors", of deliberate mutilation of the Russian text on the grounds that they, the publishers, &c., were "sympathetic to the Cavaignacs of the Russian counter-revolution, Kornilov, Kaledin, Dukhonin", and "strove to conceal the truth of history from English readers, the truth of the emergence of the civil war in Russia". And that

the former director of Putnam's, Constant Huntington, gave instructions to abbreviate and mutilate *Tikhi Don* not only because he feared it was a very "large Soviet novel". C. Huntington was only a screen for the concealment of political ends. . . . Putnam's director strove above all to conceal the truth concerning the executioners and thugs of the Russian nation, Kornilov, Kaledin, and Denikin . . ., &c.

These charges are absolutely false. They are all the more disgusting because some years ago Mr. Priima was sent a detailed statement of the reasons for the cuts made in the English edition of *Tikhi Don*. That statement included an unqualified acknowledgement that I, as translator, was solely responsible for the cuts. As Mr. Priima has chosen to ignore my evidence, to clarify the position finally I now add that neither the late Constant Huntington nor any other member of Putnam's gave me any instructions of an ideological or political nature in regard to the cuts I was to make. I would have refused to accept any such instructions.

In passing, he says that the "abridgements were made without the author's knowledge". This is not correct. Before proceeding with the book, Putnam's signed a contract with Sholokhov, or his Soviet representatives, in which it was agreed that Putnam's had the right of abridgement. Sholokhov was sent copies of all his English volumes by Putnam's as they were published, and he or his representatives could have raised the issue at any time. He certainly did not do so with me during his 1935 visit to London. When, in 1940, nine years after the signing of the original contract, and six years after publication of *And Quiet Flows the Don*, Putnam's were delivered the Russian typescript completing the *Tikhi Don* cycle, to the best of my knowledge no query was raised regarding cuts.

Mr. Priima's inaccuracies extend to the excerpts he quotes from English reviews of *And Quiet Flows the Don*. He confuses the *TLS* with *The Times*; and then translates the *TLS* phrase, "proletarian cult of virility in art" as "proletarian maturity in art". He inverts the meaning of a quotation from the *Daily Herald* review, "If violence alone could make a novel great [this] would be a masterpiece of masterpieces", into "If it were not for this violence . . .", &c. He attributes to the *Observer* reviewer, Komisarjevsky, in April, 1934, a sentence, "*Tikhi Don* excels thousands of our books", which in rather less ecstatic form ("It is a book which stands out among a thousand") in fact appeared in an anonymous advance notice in March.

Yet he is lacking in the generosity to acknowledge the extensive aid, in information and material, given him by myself and by the present head of Putnam's, John Huntington. All in all, one has to congratulate Mr. Priima, who is in charge of the Sholokhov Archives at the Rostov-on-Don Regional Museum, on his contribution to the furtherance of Anglo-Soviet cultural relations and on his freedom from the scientific pedantry which consists in a scrupulous regard for the facts.

If only in order to rebut the libels on the late Constant Huntington, who did somewhat to further Soviet literature in English during the prewar years, I hope you, sir, will find the space for this necessarily long letter.

H. C. STEVENS.

Homedale Cottage, Dulwich Wood Park, London, S.E.19.

Charlotte Brontë and Kitty Bell

Sir,—Sir Tresham Lever supplies (March 13) the missing piece in an old puzzle by printing Charlotte Brontë's letter of November 9, 1850, to K.T., her anonymous admirer. But in supposing, as he seems to do, that the existence of this letter has only now come to light he is not entirely accurate. In 1948, Mildred G. Christian in her Census of Brontë Manuscripts in the United States, lists the letter in question (*The Trollopian*, Vol. 3, No. 2, September, 1948, page 152) as follows:

a.l.s. "Currer Bell." 4pp. 8vo. November 9, 1850. Opens, "Dear Sir/I had not before heard of Eugene Sue's paraphrase, and I read the specimens you sent—with no little surprise." Refers to *Jane Eyre* & her other works, & to Cardinal Wiseman as "that holy man." With original envelope addressed to K.T./Miss Kelly's/153 Fleet Street/London.
Henry E. Huntington Library.

It is apparent that Mildred Christian failed to note that the envelope did not belong to this letter but to a later one (presumably that of which the draft is No. 621 of the Shakespeare Head *Life and Letters*). But she does make it clear in reference to Charlotte's intermediate letter (in the A. S. W. Rosenbach Collection, Philadelphia) that the finished text is *not* identical with the draft—No. 620 of the Shakespeare Head. The full text of K.T.'s four long letters (not printed in the Shakespeare Head), together with the two drafts of Charlotte's replies referred to above, were printed in full in *Brontë Society Transactions*, XLVII, 1937.

So now we have the full correspondence. And though, as Sir Tresham Lever says, it does dispose conclusively of the theory that *Kitty Bell* was an early version from Charlotte's own pen, much is left to be explained. A close examination of Malham-Dembleby's profuse comparisons (however dotty he may be in general); of Mrs. Chadwick's reasoned analysis of these and of the knowledge revealed in *Kitty Bell* of the Yorkshire background and of Charlotte's own circumstances; and of May Sinclair's simple but penetrating statement that *Miss Mary* not only lifts scenes and characters from *Jane Eyre* bodily but largely anticipates the situation in *The Professor* and *Villette*—all these continue to suggest a not inconsiderable mystery.

L. R. CHAMBERS.

Oxford and Cambridge University Club, Pall Mall, London, S.W.1.

Sir,—How many letters did Charlotte Brontë write to Ellen Nussey? It is generally assumed that she wrote only the 381 letters published by Symington and Wise in the Shakespeare Head *Life and Letters*. Thus Winifred Gerin in *Charlotte Brontë: the Evolution of Genius* can blame Ellen for failing to elicit any really interesting correspondence and can state that, in writing to Ellen, Charlotte leaves the essentials unsaid.

This may be true of the published correspondence. But even the Shakespeare Head edition makes it clear that it is not printing all the letters that Charlotte ever wrote. In the first place there are strange gaps in the correspondence as it stands. The dating by Symington and Wise of certain letters is unreliable, and we should not make too much of short gaps which can sometimes be explained by Charlotte and Ellen being in the same house, or by difficulties in sending letters from places such as Brussels. But what are we to make of the fact that from June 20, 1853, to March 1, 1854, Charlotte Brontë apparently wrote only one letter to her oldest friend?

This gap covers the middle of Mr. Nicholls's strange courtship. Since Mr. Nicholls disapproved of the correspondence with Ellen, she might have destroyed the really damaging letters when asked to do so by Charlotte in 1854. On the other hand, according to the Shakespeare Head edition, Ellen Nussey wrote to M. Heger about a possible edition of five hundred letters as late as 1863. W. Scruton, in his article on Ellen Nussey in *The Transactions of the Brontë Society* (1898), also uses the figure of five hundred in connexion with the letters to Ellen Nussey.

There is in the Brotherton Collection, Leeds, a letter from Ellen Nussey, dated November 18, 1892, to an unnamed correspondent. Almost certainly this correspondent is T. J. Wise, but he could scarcely print the letter in the Shakespeare Head Brontë, as it provides damning evidence for his own wickedness; from it and other documents we can piece together the story of how Wise bought the letters from Ellen Nussey for a ridiculously low sum, with the promise that they would all go to the Victoria and Albert Museum, and then sold them piecemeal. In addition to furnishing a vital link in an untold story, this manuscript is also valuable in telling us how many letters Charlotte Brontë wrote to Ellen Nussey. This time Ellen says that she had more than five hundred when Charlotte died, but that the request for letters from Mr. Brontë and Mr. Nicholls had caused her to destroy a large number at once.

It would be surprising if Ellen Nussey destroyed as many as 120 letters. Unless Charlotte wrote every other day, it would seem that the gap in 1853/4 is not large enough to accommodate the missing correspondence, and yet it is to this gap that we naturally turn when looking for letters likely to be destroyed as liable to cause offence. Indeed it seems improbable that Charlotte should write 120 offensive letters, although the censorship exercised over the letters given to Mrs. Gaskell shows Ellen Nussey to be peculiarly sensitive to possible controversy. Moreover, we must remember Ellen Nussey's letter from M. Heger, written well after she had been asked for letters by Mr. Brontë and Mr. Nicholls. Of the five hundred letters mentioned in this letter, some may have been from or to correspondents other than Charlotte Brontë and Ellen Nussey, and Ellen may have forgotten how many she had destroyed, or exaggerated the number in her possession, but the natural inference from the letter from M. Heger is that there were more than 381 letters extant in 1863. This impression is confirmed by the words of both Sidney Biddell and the Rev. Alpheus Wilkes, as reported in the Shakespeare Head *Life and Letters*, suggesting that letters might have been lost after 1863.

Where should we start looking for such lost letters? In spite of the patient work of Miss Mildred Christian in recording to the *Trollopian* (1947-48) the whereabouts of all Brontë manuscripts in the United States, and in suggesting in *Victorian Fiction: a Guide to Research* (ed. Stevenson, 1964) possible sources for Brontë manuscripts in England, we are still a long way from knowing where the manuscripts of all the printed 381 letters are. It may therefore seem foolish to start searching for unpublished manuscripts, especially in view of the existence of forgeries such as those detected by Miss Christian. But we should be aware that such letters may turn up, and not prematurely dismiss as dull Charlotte's correspondence with Ellen Nussey.

T. J. WINNIFRITH.

Amari Cottage, Great Barrow, near Chester.

Scott and his printers

Sir,—As a mere general reader, with some interest in Scott, I enjoyed your review (February 27) of Mr. Quayle's book *The Ruin of Sir Walter Scott*. But I was disappointed that it did not answer the question which was foremost in my own mind, namely what advance did Mr. Quayle make on H. J. C. Grierson's work, *Sir Walter Scott Bart.*, published in 1938. Grierson described his book as "A New Life, supplementary to, and corrective of, Lockhart's Biography".

For Scott's business affairs Grierson relied much on material supplied by James Glen, W.S., an accountant who had made the study of Scott's life a hobby during many years, and whose death Grierson deplored as he obviously thought that Glen was much better fitted than himself to deal with Scott's tangled financial affairs.

Mr. Quayle in his letter (March 13) makes no mention of Grierson or of Glen's published letter to Grierson. Has Mr. Quayle added significantly to our knowledge of Scott's ruin? The correction, or castigation, of Lockhart is a minor matter.

F. C. HOOD.

Kingsgate, Bow Lane, Durham City.

Movie Horses: Their Treatment and Training
ANTHONY AMARAL
An expert shows how even the most dangerous looking scenes are shot with the minimum of risk to horses. Action photos. 21s

"Curtain Raiser" Books
Provides the folk tales on which some famous ballets have been based. Large format (11¼ in.×7¾ in.) with outstanding illustrations.

The Nutcracker
With 32 full-colour illustrations by Dagmar Berková. 18s

The Story of Prince Siegfried and the Swan Queen
With 32 full-colour illustrations by Ludmilla Jiřincová. 18s

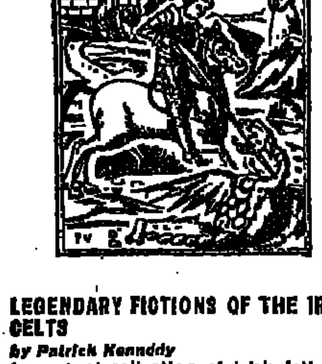


The King of the Copper Mountains
PAUL BIEGEL
'. . . one of the best modern storybooks I have read . . . should be part of every child's growing up' (*Daily Telegraph*). '. . . ageless in the right sort of way' (*Guardian*). '. . . triumphant place of magic' (*Observer*). Superb drawings. 22s

The Wily Wizard and the Wicked Witch and Other Weird Stories
GODFRIED BOMANS
Fairy stories that are different—because of their impish fun, and their mixture of the fantastic and everyday. Illustrated. 22s

FROM BOOKSELLERS
Dent
Published by J. M. Dent & Sons Ltd from Aldine House, Bedford St, London WC2

FOLK & FAIRY TALES



TOM TIT TOT: An Essay on Savage Philosophy in Folk-tale
by Edward Clodd
A key study of variants of this basic folk tale, from the British Isles and Europe to India by a distinguished anthropologist.
1898 249p./$6.75

POPULAR TALES AND FICTIONS: Their Migrations and Transformations
by William A. Clouston
Detailed study of origin and diffusion of folk tales, with chapters on motif-types and variants.
1887/1026p. 2 Vols., $38.50

AN INTRODUCTION TO SCIENCE OF COMPARATIVE MYTHOLOGY AND FOLKLORE
by Sir George W. Cox
Popular tradition, the heavens and the light, the winds, the water, the clouds, the earth, etc. Appendixes and index.
1881 380p. $14.75

PRIMITIVE FOLK-MOOTS: or, Open-Air Assemblies in Britain
by George L. Gomme
Study of origins and development on open-air meetings, from ancient to modern times.
1880 316p. $14.00

ENGLISH FAIRY AND OTHER TALES
by Edwin S. Hartland
Collection by noted folklorist, with notes on history and sources.
1890 282p. $9.60

LEGENDARY FICTIONS OF THE IRISH CELTS
by Patrick Kennedy
Important collection of Irish folk and fairy tales, including legends of Celtic saints.
1891 152p. $18.60

ENGLISH FOLK-RHYMES: A Collection of Traditional Verse Relating to Places and Persons, Customs, Superstitions, etc.
by G. F. Northall
Basic reference collection of British folk rhymes, classified with indexes.
1892 565p. $18.50

BAG O' TALES: A Source Book for Story-Tellers
by Effie Power
Over fifty tales, with notes on story telling and children's literature, with bibliography.
1934 340p. $8.90

COMPLETE CATALOG OF PUBLISHED TITLES AVAILABLE UPON REQUEST

SINGING TREE PRESS
A DIVISION OF GALE RESEARCH COMPANY
BOOK TOWER • DETROIT, MICHIGAN 48226

هكذا من الأصل

Internal

P. S. SQUIRE: *The Third Department*. 272pp. Cambridge University Press. £3 10s.

Without being specially sought for, comparisons between the political police of Tsar Nicholas I and their successors in the Russia of today spring up from *The Third Department*. Time and again the question arises whether the political police, then as now, are not misunderstanding the nature of the ordinary Russian man and woman. The average Russian is incurably talkative and, left alone, is always apt to be healthily and harmlessly indiscreet. But the police have always regarded this chattering as evidence of some dark and probably foreign-inspired plot. It is extraordinary that they have never learnt.

Some of them, it is true, have occasionally wondered if they were being too jumpy. Mr. P. S. Squire, lecturer in Russian at Cambridge, quotes De Sanglen (one of the leading policemen early in Nicholas I's reign) as saying:

> I may be mistaken, but it really seems to me that it is not worth keeping watch on Russians; they will gossip, criticize and perhaps do a bit of grumbling; but when it comes to the point, they will be completely subservient.

He suggests that foreigners in Russia should be watched (few of his countrymen would disagree with him there) but not Russians.

His advice was not taken, and Nicholas's Third Department went on making the mistakes of almost all security police then and now. That is to say, they find plots wherever there is the least suspicion of them; and they prevent the growth of the very freedom which would remove the need for plots and so make their own work out-of-date and unnecessary.

In the early nineteenth century as later, the suspects were brought to confess to fictitious crimes. Dubbelt, the effective head of the Third Department, chiefly used gentle and oft-repeated persuasion but the effect was the same as harsher methods. Mr. Squire quotes from one innocent suspect. Why (the man asks himself) did he confess? Would people say it was due to lack of character?

> Let these gentlemen put themselves in my position and remember what fear the Third Department then inspired; let them remember . . . that this Popov advised me not to anger Leontii Vasil'evich [Dubbelt] on whom my fate completely depended; let them remember the rumours then current to the effect that Dubbelt invented conspiracies to frighten the government and thus prove his own indispensability.

Perhaps it is truer to say that very often the police chief, having suspected a conspiracy, does not wish to admit defeat by acknowledging that no plot existed—and, moreover, does not wish to risk a later charge that he let himself be fooled by the suspect's denials. So he presses on until he gets an admission, however absurd.

Russian history has seen many attempts to reform, or even abolish, the security police. Catherine the Great and Alexander I were only two of the monarchs who set off by abolishing its powers, only to restore them later. Frequently the name of the organization is changed as a sign that easier times are ahead; yet the substance of the work remains. It has been, and is, a pernicious and reactionary influence on the national life.

In his well-documented and careful survey, Mr. Squire has chiefly described the work and the personalities at the headquarters during one reign. He gives due credit to the high motives of some of the chiefs, and chronicles several acts of kindness. A full picture would have described more of the roughness employed away from the headquarters. But the survey is thorough within its limits; and the main point is well made. Even the highest and most patriotic of motives—even when most muddled—cannot prevent an evil institution from working evil.

External

ADAM B. ULAM: *Expansion and Coexistence*. 775pp. Secker and Warburg. £6 10s.

Expansion and Coexistence, a massive one-volume history of Soviet foreign policy, falls into two approximately equal parts, from 1917 to the end of the Second World War, and from 1945 to the end of 1967. Conceived on conventional lines, it is devoted almost exclusively to diplomatic history; and not much attempt is made to relate changing diplomatic manoeuvres to economic and political pressures at home. Within these limits it gives a full coverage of the main events. It is too big for a textbook, and it is not a work of original research. But anyone looking for an outline account of the principal episodes in the relations of the U.S.S.R. with the outside world—or especially with the West—is likely to find it here.

Mr. Ulam's sympathies are predominantly American and, in the context of European affairs, Polish, but he maintains a reasonably detached attitude. He is one of those historians who likes from time to time to stand aside and consider what might have been. The Russian Communist Party at the time of the revolution retained strong elements of the Social-Democratic tradition.

> Had not the Party and the country been exhausted and brutalized by four years of subsequent strife, it is at least possible that this tradition would not have been extinguished. Russia under Communism could never have been a democratic state, but the full and appalling extent of totalitarianism and Stalinism could have been avoided.

Or again on the assassination of Rosa Luxemburg:

> At least it is arguable that with her alive, and at the head of German communism the Russians would not have achieved the complete domination of the international movement which was theirs from the beginning of the Comintern.

But this seems to say either too little or too much. If communism had been victorious in Germany under Rosa's leadership, the world pattern of events would indeed have been changed for decades to come. But, if the German communists had remained a despised and powerless minority, her capacity to influence Moscow and the policies of the Comintern would have been small.

The subject really becomes controversial only as the Second World War draws to a close. It is, of course, true that American public opinion always rejected the formula of "zones of influence" (though traditionally looking on Latin America in this light), and that American diplomats never accepted it on paper. But this was the notion which Churchill (about whom Mr. Ulam is frequently ironical) and Stalin worked out together in Moscow in the autumn of 1943, and which corresponded reasonably well to the military situation, as its durability subsequently showed. Stalin treated it as the basis of an agreed settlement, especially after he had ostentatiously held aloof from Churchill's intervention in Greece in the winter of 1944-45, with tacit American approval, to crush the Greek communists. The Cold War may have had other and deeper [illegible] But "zones of influence" [illegible] issue on which it originally [illegible]

The second half of the [illegible] inevitably more speculative [illegible] satisfactory than the first. [illegible] Ulam points out, Russian [illegible] particularly scanty for the [illegible] tween the end of the war [illegible] death of Stalin; and, though [illegible] have since become more [illegible] they are not always [illegible] More of the conduct of Soviet [illegible] policy has been exposed to [illegible] light, but this has sometimes [illegible] effect of enveloping the [illegible] wherefores of the policy [illegible] greater darkness. Read[illegible] Ulam's account, one is [illegible] many half-forgotten episodes [illegible] filled the press at the time [illegible] is continuously reduced to [illegible] tion about motives, and to [illegible] course of Soviet foreign policy [illegible] past fifteen years is still a [illegible] task. The Soviet Union, [illegible] concludes, faces a choice—[illegible] tinue the line of "ideological [illegible] sion", or "to break with [illegible] to forsake expansion and [illegible] world stability." No fault [illegible] found with the diagnosis, [illegible] foreign policy is never a [illegible] one player, but always, [illegible] more, and the choices [illegible] all players simultaneously.

Ideological

MILORAD M. DRACHKOVITCH (Editor): *Fifty Years of Communism in Russia*. 316pp. Pennsylvania State University Press. (American University Publishers Group.) £6 11s. 6d.

Yet another American University—this time Stanford, California—celebrated the fiftieth anniversary of the Bolshevik revolution in 1967 with a conference and the ten papers read on the occasion have been published in *Fifty Years of Communism in Russia*. It was an odd celebration: none of the participants had come to praise Caesar, though most exhibited an uneasy feeling that it might still be premature to bury him. Few went quite so far as Professor Nutter, who maintained that the event of 1917 was "not a revolution, but a reaction, one of the great reactionary events of all time", or as far as Professor Feuer who, on the strength of some dubious excursions into popular psychology, described "homo Sovieticus" as a "blend of sado-masochist traits". But nobody seriously attempted to assess the achievements of the revolution, except perhaps Professor Turkevich, who presented a sober and factual catalogue of Soviet advances in science—and even he cautiously prefaced the account by propounding the

> thesis that those spectacular successes that the Communist Party has achieved in Russia are particularly due to the favourable time the Bolsheviks happened to carry out their political, social and economic experiment.

"Technical difficulties" have prevented publication of the records of discussion which followed the papers. The trouble about the collection presented in *Fifty Years of Communism in Russia* is that it emanates almost exclusively from professors who have long held chairs in their subjects, and who have not surprisingly found it difficult to think of anything new to say. Mr. Bertram Wolfe, once a Marxist and always a lively writer, impartially demolishes Marx and then demolishes Lenin for departing from Marx. But [illegible] said all this rather often before [illegible] fessor Hazard has for many [illegible] been the leading American [illegible] on Soviet law. There is still, [illegible] no general history of Soviet [illegible] Professor Hazard's run-[illegible] which he touches on most [illegible] salient points, and recognizes [illegible] portance of what goes on in [illegible] bler courts in contrast to the [illegible] ings of the jurists, is a valuable [illegible] tribution—the most scholarly [illegible] in the volume. Professor [illegible] and M. Laloy are sound [illegible] original on the two aspects—[illegible] tic and international communism—[illegible] Soviet relations with the [illegible] world.

A faint gleam of hope comes [illegible] Professor Schapiro, who suggests [illegible] even the "hard-headed matrons [illegible] of the U.S.S.R. may have come [illegible] that efficiency demands an increase [illegible] respect for legality, some measure [illegible] "participatory democracy", [illegible] discussion of divergent opinions [illegible] that tendencies already operative [illegible] promote these may become accepted [illegible] Professor Sidney Hook—who [illegible] not at the conference itself, [illegible] a valedictory luncheon—comments [illegible] with a reference to "the climate [illegible] from the Soviet Union" to "the [illegible] democratic culture . . ." The [illegible] negation of revolution could [illegible] fitted into the American tradition.

We who were cradled in revolution [illegible] not fear the idea of revolution, [illegible] it avoids despotism on the one [illegible] anarchy on the other.

But such general reflections [illegible] place in the book.

Ernest Mandel's *Fifty Years of World Revolution, 1917-1967* (Pathfinder New York: Merit Publishers, [illegible] contains essays by fifteen Trotskyist leaders from all over the world on various aspects of revolutionary movement since the Russian Revolution. Most of the book is [illegible] predictable, though an interesting development is the lavish praise [illegible] non-Trotskyists such as Mao [illegible] and Castro and Guevara.

NATIONAL LIBRARY FOR THE BLIND

Patron: HER MAJESTY THE QUEEN
Chairman: The Marquis of Normanby, M.B.E.

"THE WORLD AT HER FINGER TIPS"

This Easter . . .



While packing a suitcase for your Easter trip, spare a thought for the Blind.

This blind woman finds it exciting to read about the towns and countries she can never see, and to overcome sightless of all ages may enjoy wonderful journeys guided by books printed in Braille and Moon.

LEGACIES, DONATIONS AND SUBSCRIPTIONS will add volumes on many different subjects appealing to eager readers

35 GREAT SMITH STREET, LONDON, S.W.1

Official

Perhaps

YOU

belong to the ROYAL HOUSE OF STUART

Can you imagine how many descendants there are now living of, say, James the First? You could well be one of them. But, if you are, Arthur Addington will know and will have listed your name in his new two-volume work called THE ROYAL HOUSE OF STUART. For ten years Arthur Addington has been industriously compiling this definitive list of all the descendants of James I of England (James VI of Scotland). His work spans more than four centuries, fifteen generations and contains more than 25,000 names in all!

Magnificently presented in two big volumes, it makes an essential reference work for any Library that serves the Student, Scholar of the general Public, for THE ROYAL HOUSE OF STUART is sure to fascinate anyone with even the slightest interest in history or genealogy. Send for the colour brochure now giving you full details from the Publisher, Charles Skilton.

THE ROYAL HOUSE OF STUART
A. C. Addington/Two Volumes

Charles Skilton Ltd Publishers
50 Alexandra Road London SW19

ROBERT F. BYRNES: *Pobedonostsev: His Life and Thought*. 495pp. Indiana University Press. (American University Publishers Group.) £7 3s.

The name of Pobedonostsev, and the main facts about him, are familiar to students of Russian history. He entered the court circle as tutor to the future Tsar Alexander III, and made himself useful as adviser behind the scenes to three successive emperors. As Procurator of the Holy Synod he was in charge of the affairs of the church for twenty-five years. He had a legal training, and in his earlier years is said to have worked for reform to make judicial procedure more efficient (though this scarcely entitles him to be called, even momentarily, a "liberal reformer"). He was associated with most of the official policies, domestic and foreign, which are customarily regarded as the most reactionary. It was in this capacity that he was remembered; and his name became a by-word. A certain Pobedonosikov turns up in one of Mayakovsky's plays as a philosopher of bureaucracy and anti-humanism.

Pobedonostsev was throughout his life an indefatigable writer, and vast quantities of his output, published and unpublished, are available in Moscow. Professor Byrnes has read it all. Unfortunately he belongs to a school which identifies scholarship with the infinite accumulation of facts; and he has passed on everything he has learnt to the toiling reader. The Victorian "life and times" biographer did at least spread himself over the society in which his subject functioned. One might wish that Professor Byrnes had given us rather less "life" and more "times", had reduced the number of his pages to one-half and of his facts to one-third, and had devoted himself to a more extensive and searching analysis of the society whose ultra-conservative rigidity was reflected in his hero's career. It must, however, be admitted that nobody who wants to know about Pobedonostsev can afford to neglect *Pobedonostsev: His Life and Thought* and that nobody need ever write his biography again; this is a final and definitive monument.

What then is the picture which emerges? Pobedonostsev was an outstandingly efficient, honest and devoted official in a country where honest and efficient bureaucrats were rare. He led an irreproachable, even puritanical life, and despised the luxury and extravagance that he saw around him. These qualities were sufficiently unusual to give him an unusual position in the Establishment of the day. He was, in the conventional sense, a highly cultivated man, reading and writing widely in several languages. He was a friend of Dostoevsky in the last decade of the latter's life, and contributed to the journal which Dostoevsky edited. He may have inspired some of the extreme political views expressed by the novelist in his *Diary of a Writer*. That Pobedonostsev had any serious influence on *The Brothers Karamazov*, which was being written at the time, seems a less plausible suggestion.

The extent of Pobedonostsev's influence, if any, on public affairs is difficult to gauge. He never at any time had anything that could pass for an original idea. He believed in a general way in material progress and thought that Russia must learn from the west: Witte is said to have admired him, but called him "the last of the Mohicans". But he also detested the west, and fervently believed in the uniqueness of Russian civilization. The autocracy was the essential pillar of church and state, conceived as a single, inseparable entity; he persecuted Old Believers and Baptists as ruthlessly, and for the same reason, as he persecuted political heretics. He had no policy except to dread the consequences of change and to conserve everything that could be conserved. His interest is that he mirrored so clearly so many facets of a society in decay. But rarely can so dull and colourless a personality have written himself, by sheer plodding efficiency, into the historical record.

Dryden's 'Mysterious Writ' deciphered

By SANFORD BUDICK

[illegible] two hundred years [illegible] Dr. Johnson dismissed [illegible]'s fable of the Roman [illegible] Hind and the Anglican [illegible] as a "constitutional [illegible]" which underminies the [illegible] of the entire poem and has [illegible] with what Dryden called [illegible]uestick turn of heroick [illegible]. Though Johnson wondered [illegible] some" of the facts to which [illegible] are made" are not now [illegible] "obscure", from his time to [illegible] propriety and meaning of [illegible] allegory have remained [illegible] ably in question. What [illegible] though compressed, does I [illegible] dominate this dark area of [illegible] studies.

[illegible]e milk-white hind's invitation [illegible] spotted panther to enter her [illegible]tuch" shed (*The Hind and the Panther*, 1: 697-699'). Dryden is in [illegible]oking to the legend of Saint [illegible]bishop of Lichfield. The year [illegible] *The Hind and the Panther* [illegible]lished in 1687, Robert Plot, [illegible] successor as historiogra[illegible]al, summarized the legend [illegible]as: Saint Chad lived "upon [illegible]s of a *Doe*, which being [illegible]y *Wlfade* son of *Wlfere* King [illegible]s brought him [i.e., Wlfade] [illegible]ell of St *Ceadda*, who first [illegible]ed him to the Christian faith, [illegible] brother *Ruffine* after" (*The History of Stafford-Shire*, [illegible]1686, page 407). In the full[illegible]ant version of the legend, in[illegible] the *Monasticon Anglica*[illegible]ana], 2: 119-126) of Dods[illegible] and Dugdale, we learn that [illegible]ffine is misled into believing [illegible]ons' conversion is intended [illegible]sult to him. In his "lion[illegible]uth he kills his sons, is moved [illegible]y his pious queen, Ermen[illegible]after being led to Chad by [illegible]a stag in this version), re[illegible]to the true faith and con[illegible] whole nation as well.

[illegible]'s fable of conversion rep[illegible]a conflation of the principal [illegible]s in the Chad legend: the [illegible]hing hind enacts not only [illegible]of the saintly bishop, who

[illegible] C. CAVE: *Devotional Poetry in France, c. 1570-1613*. [illegible]rsity Cambridge University [illegible]. £3 10s.

[illegible] and Spanish devotional [illegible] of this period is so well known, [illegible] good, that the absence of [illegible] well-known French poetry [illegible]olled for comment. Sponde [illegible]ausignet have been back in [illegible]ion for some years now, and [illegible] are emerging, but Dr. Cave's [illegible]nsive introduction opens up [illegible] new range of questions, while [illegible]ing some very pertinent [illegible] to many others.

[illegible] begins with a judicious and [illegible] summary of the specific con[illegible]ve to devotional practice of [illegible] Loyola, Guevara and the [illegible] influential Luis de [illegible], among others, and then [illegible]ows the vigour of Calvinist [illegible] in the vernacular stimulated [illegible] counterparts, whether trans[illegible] or original, while the intensi[illegible] of feeling engendered by the [illegible] Religion gave new impetus to [illegible] writing of all kinds, even[illegible] culminating in St. François de [illegible] and the literature long ago

[illegible] YEARS OF ARTS AND CRAFTS [illegible] INDIA AND PAKISTAN [illegible] of Sculpture, Architecture, Painting, [illegible] Handicrafts and Ritual Decora[illegible] from earliest times to the present day. [illegible] colour plates and 250 illustrations [illegible] by Shanti Swarup. Price [illegible]

MASTERPIECES OF INDIAN SCULPTURE [illegible] Stella Kramrisch. Revised and [illegible] with 109 reproductions [illegible] Kramrisch's superb descriptions [illegible] a book of beauty for all libraries [illegible] and lists of the finest sculptor [illegible] the Indian subcontinent. Price [illegible] 18.00. Published by [illegible] Press, Philadelphia, and [illegible] Ltd., Fetter Lane, E.C.4.

oetry of tears

analysed by Bremond. The main sources of Protestant devotion (not forgetting Savonarola) are rapidly examined, and Dr. Cave concludes that Catholics and Protestants drew so much from the same Biblical and penitential themes, that there is no point in treating them separately.

Meditation based on scripture, and for Protestants especially on the Psalms, was no haphazard affair, and numerous systematic treatises were available. For the evening meditation, death and corruption, for the morning, the life of Christ, for both the need for penitence are the basic themes of such works, which in turn inspire poetry of a recognizably systematic nature. Beginning with translations and paraphrases, this literature grew rapidly during the period, and was cultivated in provincial centres like Aix no less than in Paris. Towards the end of the period a distinct shift of emphasis is to be seen from a predominantly penitential to a more sentimental style.

Four of the seven chapters are devoted to a searching inquiry into these styles, with two chapters on each, Old Testament paraphrases and meditations on death provided a rich field for poets and though, as Dr. Cave aptly observes, a meditational sonnet is a contradiction in terms (because of its rigidly limited form) the sonnet vogue proved as irresistible to sacred as to profane poets. Sponde is given due prominence, and a strong claim is also made for Favre, still relatively obscure. It is always refreshing to find a scholar combining enthusiasm and judgment, and Dr. Cave frankly admits: "Neither Sponde nor Favre is a great poet; both have sufficient personality to make them memorable."

The final chapters, on the devotional sonnet and on sentimental and romanesque poetry, provide a fascinating transition into the baroque excesses later denounced by the Jansenists. Such groups as the Vincennes Academy of Henri III and the Puy at Douai are shown to have close connexions; women in the cloister, like Anne de Marquets, and in the home, like Gabrielle de Coignard, contribute their share as do men like La Ceppède and, again, Favre. Dr. Cave considers that the symbols and topoi of this kind of poetry tend to come from a common stock, regardless of religious or other differences between individual poets. At first intellectual foundations underlie the emotion and encrusted detail, but then a change sets in, and not for the better: "While La Ceppède looks back to an ideal which has already lost much of its impetus, César de Nostredame mirrors the taste of a generation eager for an easy and accessible devotion."

The poetry of tears, the growing appeal to a feminine audience, and the consequent emphasis on love are paralleled by similar developments in profane literature. Transposition between the two idioms seems all too facile for modern tastes, but clearly reflects the needs of a society ripe for *préciosité* and worse. "Self-indulgent" and "insipid" are kind epithets for some of Nostredame's work.

Dr. Cave's book is so packed with detail and quotation that it does not always make for easy reading, but the quotation is necessary where so much of the material is inaccessible, and the detail is endlessly rich in suggestion. This is a major contribution to the history of religious feeling and of poetry, which cannot fail to stimulate further interest and perhaps inspire genuine discoveries in a field where they are still to be made.

In both Dryden's poem and the Chad legend, the hind (or stag) is presented as a minister of salvation which is hunted by horns and hounds, feeds on lawns, ranges in the forest, drinks from a fountain of grace, and helps in converting an entire people through an evening's and a night's talk. In the *Monasticon*, the activities of the stag are associated with Chad's ministry in passages such as the following which contain suggestive, though imperfect, parallels to Dryden's fable:

> Et quoniam advesperascebat & inclinata erat iam dies, pater sanctus secum illuminem [i.e., Wlfade] permoctare fecit, & cibo corporalis & spiritualis alimonie, prout potuit, illius utrumque hominem refecit. Perpulchrum simul spectaculum ibidem apparebat; sicut sanctus *Ceddæ* cum sancto *Wlfado* manebat, sic Cervus cum jumento, agreste animal cum domito in omni mansuetudine stabat, accubabat, fenum carpebat. (The hunted animal appears, we are told) in conversionis . . . populi figuram.

(2: 121; cf. *The Hind and the Panther*, 2: 668-678).

Chad and his hind met with ultimate success. Dryden can only tell us of martyred offspring and a favourable change in the lion's aspect: a repetition of the legendary outcome is foreshadowed by allusion.

Another part of Dryden's allegory derives from a more cantilled source. His long-cherished plan for an heroic poem—first recorded in his *Discourse . . . Concerning . . . Satire* (1693)—called for an epic machinery of guardian angels of the type found in the Book of Daniel (see *Of Dramatic Poesy and Other Critical Essays*, edited by George Watson, London, 1962, 2: 83-91). His representation of the hind's enemies in beast garb offers an allusive parallel to Daniel's line of beasts culminating, according to traditional Christian exegesis, in the ten-horned monster or Antichrist. (James Kinsley, in "Dryden's Bestiary", *Review of English Studies* N.S. IV, 1953, page 334, briefly noted a similarity between Dryden's bear and panther—or leopard—and the bear and leopard of Daniel vii.) In the poem, because Protestant witnesses had tried "to find/The ten-horn'd monster in the harmless *Hind*" (1: 536-537), Dryden is careful to assimilate the monster to the wolf-fish "deform'd . . . beast of Grace" (1: 162) and his monstrous cohorts (cf. 1: 292 and 311), who persecute with "horns of arbitrary might" (1: 266).

Dryden's allegory is a particular illustration of how Dryden (and Roman Catholic interpretation) could turn aside the arguments of Protestant witnesses, such as Henry More, who attempted to find the monster in the Roman Catholic Church. In More's eagerness to construct a climactic prophecy of Roman Catholic ruin (*Plain and Continued Exposition of . . . Daniel*, 1681, pages 212-213), he went so far as to render the Hebrew word *Tsebi* of Daniel. xi 45 (in the King James version, "glorious") as "a tumid thing" signifying "Antichrist". As authority, he cited the Roman Catholic commentator Cornelius à Lapide. He did not trouble to note that Lapide also interprets the word *Tsebi* according to a simpler translation: *Commentaria in Scripturam Sacram*, Paris, 1866, 12: 647). Dryden evidently did—if not in Lapide, then in any of a long line of commentators including Hugh Broughton, Thomas Malvenda, Thomas Brightman, John Trupp, Edward Leigh, and Martin Geier—right up to the mid-1680s. Three times in Daniel (vii 9, xi 16, and xi 41), the land of the *Tsebi* is attacked by the little horn or the king of the north, and since both of the latter were traditionally associated with Antichrist, the land of the *Tsebi* became established exegetically as the land of the *Hind* (or *roe*), who symbolized God's persecuted people.

With the help of this exegesis, Dryden could represent the Roman Catholic Church in an heroic contest prophesied in scripture and could deny the identification of the Pope with "a tumid thing" or "Antichrist". In her comment on the complexity of exegesis, the hind hints at her biblical identity: she is the *Tsebi* or hind of Daniel viii and xi persecuted by Antichrist, not the "Antichrist" *Tsebi* which More would make her.

> The sense is intricate, 'tis onely clear
> What vowels and what consonants are there.
> (2: 385-386.)

Dryden's knowledge of "Hebrew Names and Etymologies" (cf. "Epistle to the Whigs", *Poems*, 1: 253) stood him in good stead.

In the *Discourse* Dryden suggests that epic poets should employ the materials of Daniel, "accommodating what there they find with the principles of Platonic philosophy as it is now Christianised", so that they may represent "tutelar genii" and the deception of a "good angel" by the "fraud" and "cunning" of "wicked spirits" (Watson, 2: 88-91). This is the formula which Dryden followed in relating how the Anglican guardian angel, "sure the noblest, next the *Hind*" (1: 327), takes the side of evil when "The *Wolfe* begins to share her wandring heard". She becomes a spirit "of a middle sort" of the type which the "dreaming *Platonists* report" (1: 338-341):

> Anglicans like More had claimed
> that Roman Catholic "invocation of
> Saints and worshipping of Images"
> were proofs that the Pope is Anti-
> christ (*Exposition*, page iii; cf. espe-
> cially Father Walton's *Brief Answer*
> *to the Many Calumnies of Dr. Henry*
> *More*, 1672). In the face of such
> charges, Dryden's poem reaffirms
> Roman Catholic iconic worship in a
> prophesied English re-conversion to
> the true faith: his Hind fuses an in-
> vocation of an English saint with the
> sacred image of a guardian angel
> which itself does battle with the
> forces of Antichrist.
>
> At the same time, like Daniel's
> visions, Dryden's "mysterious writ"
> (3: 2) had to remain "closed up and
> sealed" (Daniel, xii 9). Dryden be-
> lieved that satire in general should
> proceed "figuratively, and occultly"
> (Watson, 2: 143); and in *The Hind*
> *and the Panther* particularly the
> occult is of crucial importance: "O
> teach me to believe Thee thus con-
> ceal'd", the poet cries to his God
> (1: 68). Divine truth must be
> "*darkly writ*" (2: 345). Even in the
> *Discourse*, he could only offer cam-
> ouflaged clues to the unfathomed
> meaning of his most ambitious poem.
>
> In commenting on the *Discourse*,
> Dr. Johnson observed that Dryden's
> design for epic poetry based on
> Daniel-like guardian angels was "the
> most reasonable scheme of celestial
> interposition that ever was formed";
> and Johnson added: "That this poem
> was never written is reasonably to
> be lamented." We can now say that
> this poem—or the core of it—was,
> in fact, written.

[1]Verse citations are to *The Poems of John Dryden*, edited by James Kinsley, Oxford, 1958.

Now available

MARCELL RESTLE

Byzantine Wall Paintings in Asia Minor

3 volumes; large 4to; 84 colour plates, 478 black-and-white illustrations, 97 ground plans, drawings and 6 maps; bibliography, notes and index; boxed; coloured jackets

The churches and chapels of Asia Minor, ancient heartland of the Byzantine Empire, house a treasury of medieval frescoes. For the last ten years Dr. Marcell Restle of the University of Vienna has explored and catalogued the paintings in 78 churches comprising essentially all of the surviving fresco paintings of Asia Minor outside Constantinople. The result of his work is presented in this three-volume publication, with more than 500 new photographs of frescoes and details. In view of the progressive deterioration of the cave churches of the area, the documentary value of this publication cannot be overestimated. The text includes, in addition to stylistic studies, a complete catalogue of the churches and their paintings and architecture. £26 5s

KLAUS WESSEL

Byzantine Enamels

Large 4to; 221 pp + 23 colour plates and 113 black-and-white illustrations; slip case; coloured jacket

Although enamel has been treated in some detail in recent general histories of Byzantine art, here is the first authoritative, specialized study of the particular art form. A comprehensive selection of important pieces illustrates the development of the art of enamel from the fifth to the thirteenth century in the light of the most recent scientific findings. Altogether, this is a handsome and definitive volume which makes a major contribution to this field of Byzantine studies. £8 8s

Free on request:
A monograph on Blue Books by T. P. O'Neill

Orders and inquiries:
141 Thomas Street, Dublin 8

IRISH UNIVERSITY PRESS
SHANNON · IRELAND

Masked ball

TIBOR MISKIN: *The Pantechnicon.* 168pp. Weidenfeld and Nicolson. 25s.

The Pantechnicon is a bleak, austere novel about a rape and what it would look like: also about why or whether people should look at or think about such a thing. No one can say for certain what is "pornographic" to another, but it is a fair guess that few men or women will feel physically stimulated by this gravely considered study. Written by a painter, it resembles few other British novels—apart, perhaps, from those of another painter, Chapman Mortimer. These two writers are alike in their determination to make the reader visualize such elements as size, weight, shape, angle, colour, and light, as if these were worth considering in their own right, as separate from questions of morality or desire.

There is no direct speech, but a careful, measured effort to reproduce with candour the thinking and perception of the six characters. The principal observer is a cowardly British youth hitch-hiking in France with his girl friend. A furniture van hails for them: three escaped convicts are in the back of this pantechnicon, and the driver is a voyeur. There is a vaulting horse in the van, and the bars around its walls remind the Englishman of the gymnasium in his public school. He has been a gentle lover to his girl, and has hoped that this relationship will supersede the sado-masochistic fantasies which are concomitant with his physical cowardice.

The three rapists are a giant, a wizened man and a pretty youth—who had taken a female part in prison romances. The Englishman does not interfere with them when they, one by one, take his girl. The rapists are seen as natural forces rather than as conscious beings: their feelings are of less account than those of their victim, her lover, and the impotent voyeur. This last has most of the ethical argument, such as it is, in his reported musings, his interior dialogue about public hypocrisy, what people really want if given the chance (to rape or be raped), the small difference between being a voyeur and a cinemagoer: this is a point which it would be difficult to get across in cinematic terms, but otherwise the novel would make an excellent basis for an ambitious film, in an uncensored environment.

The story begins, before the pantechnicon arrives, with the Englishman telling his girl about a tale by Andreyev—about a girl raped by three tramps, and how her lover takes advantage of her condition to rape her himself, after they have done with her. It is pretty obvious that the Englishman will do the same thing, in the peculiar circumstances of the pantechnicon, especially when he sees the girl face-down and bottom upwards. He is particularly attracted to the buttocks, and to the idea of a beating in that quarter. He is excited into action when the wizened man flicks a bluebottle off the girl's buttocks with a belt.

This is, of course, an unlikely tale. It carries conviction because we can accept the thoughts in the characters' heads and we are impressed by the sophistication of the author's account of what people actually see. Yet, in the careful cataloguing, there is something else left out, besides the direct speech: there is no description of the expressions on people's faces. They might be masked dancers.

Criminuscule

JEFFREY ASHFORD: *Prisoner at the Bar.* 184pp. John Long. 22s. 6d.

A barrister discovers on his own pulse that innocence is an insufficient defence; quite a good story with a nice legal twist to bring an unwilling witness to the box.

JEFFREY HUDSON: *A Case of* 309pp. Heinemann. 30s.

V. C. CLINTON-BADDELEY: *Only a Matter of Time.* 192pp. Gollancz. 21s.

An amiable and urbane tale in which Mr. Clinton-Baddeley's amateur detective, Dr. Davie of Cambridge, visits a musical festival and, browsing among antique shops and old copies of the *Strand*, discovers who sold the local company's secrets and murdered two men; it is slightly marred by over-emphasis on the finally irrelevant, such as one murderer's mother and another's connexion with the string quartet.

E.V. CUNNINGHAM: *Cynthia.* 189pp. André Deutsch. 21s.

Another wise-cracking American private-eye book, but this time a really funny one.

DOMINIC DEVINE: *Death is my Bridegroom.* 223pp. Collins. 21s.

Bang up to date, with its setting of student revolt in a provincial university, but less convincing on the motives for the complicated murder plot.

PETER DICKINSON: *A Pride of Heroes.* 191pp. Hodder and Stoughton. 21s.

So it was no flash in the pan, Peter Dickinson's brilliant first detective story. *Skin Deep* was only the first crop from what we may hope to be a long-yielding and productive field, for the new book, *A Pride of Heroes*, is also very good indeed. Nothing, perhaps, could quite come up to that splendid tribe living its anthropologically absorbing London life, but this book's Old England, the far-famed stately home of the two old last-war heroes who sought to outdo the Marquess of Bath is a gorgenus glomeration of macabrerie, Macbeth and madness, with Superintendent Pibble precariously and literally poised for the drop.

THOMAS M. DISCH and JOHN T. SLADEK: *Black Alice.* 240pp. W. H. Allen. 25s.

The basic appeal of the kidnap story is the problem of how the frightened human can affect an initially inhuman implacability. When the kidnapped is a child, the set-up is usually the more poignant, and these two American authors, working in England have chosen an interesting and unusual child, an eleven-year-old heiress of exceptional intelligence who had previously been deliberately driven to near-schizophrenia. The story is set in America and substantially involves an unusual colour problem. It is a good and full—perhaps over-full—tale with a powerful gimmick in little Alice's extraordinary outward change.

SAM GREENLEE: *The Spook Who Sat By The Door.* 182pp. Allison and Busby. 30s.

"Spook" can mean a member of the F.B.I. and it can mean a negro. These two meanings at least it has in this hard, painful book by an American Negro, and about an American Negro—who has established a sufficiently good training under guise of Uncle Tomming it to build up a Chicago teenage gang into effective black nation-wide freedom fighters. The writing is nothing, the warning—or threat—everything.

ADAM HALL: *The Striker Portfolio.* 232pp. Heinemann. 25s.

The ploy of Adam Hall's highly-strung, almost inhumanly unfeeling thriller is the response of human body and brain to stimuli; how best to act in the face of terror, torture, pain, strain, so as to achieve the most useful results. It is a ploy better than many, and successfully underlies and under-lines another adventure of Quiller in Germany, this time concerned with discovering why a made West German fighter drop out of the sky.

Medical expertise is usually thrillers, and with it this first ian novel is loaded if not over footnotes and appendixes. The story depends on the abortion laws of Mass where the semi-innocent accused, and no great guessing who is entirely good first try, but next time want as much good plotting cal knowledge.

ALAN HUNTER: *Gently* 151pp. Cassell. 18s.

Mr. Hunter has made a at writing a crime novel England of which coloured are now a part, and with moral that we're not asked them only to live with them like any others. His West coloured world is good and dinge-hating policeman. lies in Superintendent Geo intuitive approach, but this compensated for by good sional questioning by the

DOUGLAS HURD and Osmond: *The Smile on the of the Tiger.* 286pp. 25s.

Stories of imaginary police dents with imaginary politics hard to make convincing, authors have not yet achieved Nicolson's ability to suspend belief. But their second book which the Red Chinese Hongkong, is better than this both subtler and with better tension.

MICHAEL INNES: *A Family* 221pp. Gollancz. 21s.

Another of Mr. Innes's elegant ventures into the fringe of the tic yet criminal art, with the of Appleby's assistance by Bobby who is apparently in have a series of his own. Bobby's imprint is of a distinct neutral kind; more noticeable Mr. Meatyard who closely re Mr. Meagles of *Little Dorrit* painted in far fainter tones.

EDMUND MCGIRR: *An Ea Death.* 192pp. Gollanc

McGirr, rather surprisingly, romp this time, sending Her insurance investigator Peter Crotchety Castle in Wales, regular local legend, avaricious murder. He has made a if somewhat confused shot patois. A jolly book, and for the United States eye-spe

BILL TURNER: *Circle of* 192pp. Constable. 21s.

Bill Turner is reaching time, with a rather nasty disgruntled man, half-villain, hero, finding a way out of his in Bradford through a gro lonthew the guts of the young talnly an original and, on the effective story, though we must the brevity of Detective reappearance.

HILLARY WAUGH: "*Ho hattan East.* 273pp. 25s.

Hillary Waugh has deserted necticut and Chief Fellows, the worse. Too many other p are already writing about the of Homicide Squads in New and this book, in spite of a twist in the murderer's identity no way stands out as against others.

ANDREW YORK: *The* 182pp. Hutchinson. 22s.

Nasty and brutish, certainly Andrew York's novels are always are. But they are also H.M.G.'s professional extermi this one, fast, vervish and funny-peculiar, by elaborate

Other new novels

PETER DREYER: *A Beast In View.* 224pp. André Deutsch. 30s.

Set principally in the South Africa of the future (near-future, one supposes), *A Beast in View* contains some pretty hair-raising inventions; unfortunately the narrative is altogether too lame to do them justice.

Thanks to a confrontation between China and Russia, South Africa has been able to extend its boundaries very considerably, assisted by the possession of the latest in nuclear and biochemical weapons. The story begins in England, at a university which, as a sideline, produces volunteer freedom-fighters who are eventually sent to join the resistance movement. We follow the progress of three such volunteers and the first part of the book describes—rather haltingly and with a certain amount of confusion—their motives for joining the underground. The three, a professor and two students, arrive separately in South Africa; and here, in the book's second section, the style becomes clearer, more controlled. But Peter Dreyer is determined to confuse things somehow and so makes use of the decidedly weary stratagem in which, unbeknown to the characters, their past and present lives are seen to intertwine. In fact he is sufficiently well taken with the idea of destiny, coincidence, or whatever, to juggle with the time-scale so as to include everyone. And really, all this is rather a pity; for in places the work shows signs of getting into its stride—notably towards the end of the second part—and seems to indicate that Mr. Dreyer has it in him to write a much better book than this.

MAURICE LEITCH: *Poor Lazarus.* 207pp. MacGibbon and Kee. 30s.

To the modern literature of man on the edge of the abyss, Maurice Leitch's new novel makes a distinct contribution. The protagonist is Yarr, a shopkeeper in a Northern Ireland village almost on the border with the South; and his path joins with that of Quigley, a Canadian documentary film producer trying to save his job with a film about "The Odd Country". Yarr, the shopkeeper turned contact-man, and Quigley, the stranger who momentarily raises this poor Lazarus, only to precipitate the final disaster: the ugly ring of their names exactly suits the brutishness and pessimism of the story. Not for nothing is Yarr the Protestant outsider in a Catholic village. In this political borderland Yarr stands, too, astride a border of the mind: in the final stages of schizophrenic withdrawal, hyper-suspicious, morbidly self-aware, yet himself cruel and selfish in a dog-eat-dog world.

The novel's language is equally uncompromising, apart from the rare Celtic-twilight passage and one or two lyrical tributes to James Joyce. Much of the action is viewed with Yarr's disturbed vision, giving a picture distorted yet familiar, like the images in a hall of mirrors. Quigley's Canadian identity is not particularly convincing, and the device of plot which brings the two men together — the television documentary—is rather thin. Hard work is as visible in the writing as inspiration. Yarr's Ireland cannot be the whole story, and there is more to human nature than the animal maddened by the trap. But Maurice Leitch has gone a long way towards creating something durable from unpromising material.

DAVID MARTIN: *Where a Man Belongs.* 232pp. Cassell. 25s.

The two middle-aged heroes of Mr. Martin's novel represent two clashing Australian cultures. Paul, born and bred in Australia, stands for the old, mundane and unsophisticated, and envies the "New Australian" panache of Max, German Jew by birth and postwar immigrant. The two of them form a close—perhaps latently homosexual—relationship in which Max takes an interest in Paul's postal courtship of a German woman, Gudrun, and persuades him into a joint trip to Europe to follow it up. There, Max finds that Gudrun is an ex-Nazi and seduces her in a conventionally wooden and brutal rape scene, persuading himself that his impulse is one of racial revenge. As a result, Gudrun disappears, and Paul dies of two heart attacks on the way back to Australia (not knowing of the rape).

These stock elements could have taken on vigour and freshness in this unfamiliar setting, but Mr. Martin's treatment of the theme suffers from pomposity and lassitude, and becomes a mere mechanical re-use of old ideas. The most he manages is an occasionally touching and genuine portrayal of mediocre middle-age, its self-delusions, nostalgias and false dawns. The Australian interest is minimal and largely irrelevant to the working-out of a disappointingly routine narrative.

JOE POTTS: *Great Big One-Armed Bandit.* 207pp. Constable. 25s.

One of the few funny things about this novel is the blurb's description of Joe Potts as the "founder of the New Brutalism", a genre which seems to involve a studiously callous protagonist who dislikes his friends, loathes his acquaintances and roughs up his women, in order to compensate for a needling sense of emotional inadequacy. Whether the type is indeed to prove seminal remains to be seen; (though the mind fairly boggles at the thought) but we first encountered him, of course, as Jocelyn Baird, hero of Mr. Potts's first novel, *Growing Sideways*. Paul Convert, the New Brute of *Great Big One-Armed Bandit*, is really Jocelyn grown older (at thirty, Convert is almost past it), randier and more of a hypochondriac. In other respects he hasn't changed a bit and whether he's bragging ("These days my lungs are held together by tobacco tar and my tongue is a wizened tobacco leaf and my mind is an ashtray") or being coyly self-pitying ("Idle, lecherous, unfeeling. I could sniff the rotten perfume of my guilt everywhere") we remain stubbornly unimpressed.

Leaving London, where he makes a living pushing pot (what else?), Convert travels north to take up with a once-discarded mistress, Kuren, who is leading a drab existence with her fat and unloved husband, Convert—potulant, underhand and mendacious as when he was Jocelyn—wrenks all sorts of havoc while nurturing his self-doubt and muttering jokey, bitter asides which are supposed to point up his inner torment; it is the reader, though, who is likely to feel tormented.

LAWRENCE TATTERSALL: *The Haven.* 223pp. Secker and Warburg. 30s.

The haven—the title is meant to be ironic—is a deserted canal-basin where Adams, a youth of staggering callowness and mediocrity, moors his borrowed yacht and discovers a small and sinister group of people. Annoyed by the simple-minded lock-keeper and frightened by a repellent old black-guard named Sammy, Adams intends to leave as soon as possible, but a trip to a nearby pub (mysteriously deserted) reveals that the landlord has a step-daughter whose appeal is enough to make any wayfarer delay his departure. She is crude, thoughtlessly amoral and sexually underprivileged (but then who would have publicans' daughters any other way?) and, without so much as a formal introduction, relieves Adams of his virginity—a burden which he is all too happy to part with. Before long her disregard for convention and her contempt for his edication (she attains a surprising degree of eloquence, but let that pass) begin to have a strong effect on Adams.

Up to this point the novel is engaging enough if the reader is willing to believe in the likelihood of three men and a girl living in almost complete isolation and accept the idea of a pub, with only two customers, stuck in the middle of a wood. Certainly, Alison the bra-less nature girl is an attractive enough prospect. Things become a little too far-fetched, though, when Adams begins to throw off his overly-civilized past and succumb to all those nasty impulses which have been lurking behind his naivety.

ntological insecurity

...GUNTRIP: *Schizoid Pheno... Object-Relations and the ...* 419pp. The Hogarth Press. ...25s.

...some learned historian of ...alysis will chronicle the ...in preoccupation, the shifts ...alysis, which have characterised ...development of psycho... theory during the course of ...gress from Freud's original ...tions. A few years ago, ...appeared to be the main ...of interest amongst psycho... now it is schizoid states ...are all the rage. Dr. Gun... awardly tilled *Schizoid ...ena, Object-Relations and ...* is less formidable reading ...title suggests. A pupil of the ...Edd Fairbairn, Dr. Guntrip ...many years been one of the ...choanalysts working outside .... He has, therefore, like his ...been somewhat isolated; ...olation has evidently acted ...and this long book contains ...of a rich clinical experience. ...Guntrip is evidently a per... therapist, thoroughly devoted ...eeds of his patients, it may ...darlish to complain of his ...But *Schizoid Phenomena* ...erate some of the dangers ...ing together a number of ...on the same theme, even ...they may be revised. He ...have been better advised either ...an entirely new book, or else ...ploy an editor to carry out ...drastic pruning: for there are ...repetitions, and it requires ...persistence to discern the pearls ...which, though undoubtedly ...are apt to become lost in the ...growth.

For Dr. Guntrip, the basic problem of human neurosis originates in earliest infancy: and who, considering the evidence which is now being accumulated from the direct observation of infants, will venture to say that he is wrong? Schizoid persons are characterized by detachment, withdrawal, a sense of futility and an inability to make close human relationships without feeling threatened by them. In contrast to depressed persons, who feel guilty and wicked, schizoid people feel weak and vulnerable. Because they show so little of their real selves to the world, such people often complain that they are nonentities who have no real existence. In Dr. D. W. Winnicott's terms, these people have built up a "false self"; a self so accurately compliant to what is expected by others that normal self-assertion is almost absent and with it the possibility of genuine personal experience as a separate entity.

In Dr. Guntrip's view, schizoid states underlie many of the neurotic problems which present themselves under the guise of depression, hysteria, or phobic conditions; and they take origin in the fact that the sufferer's mother, in the first years of his life, has been unable to provide him with a sense of what existentialists call "primary ontological security". The chief therapeutic difficulty in helping schizoid people is that they have learnt to fear what they most need: a relationship with another person which will give them security. For they are so convinced of their own inner weakness that even the most positive relationship appears as a threat, and love as a stifling thing which chokes even as it cherishes.

So early and so profound a disturbance is not easy to correct, even by the most skilful and prolonged psychoanalysis; but Dr. Guntrip is an enthusiastic and optimistic therapist and one is left with the impression that he really understands and has certainly helped a large number of these difficult patients. How he does so is a matter upon which there will probably be disagreement. He is no great believer in the emotional detachment of the analyst; and from time to time he reveals his belief that it is love, rather than insight, which heals the patient.

This kind of parental love, which the Greeks called agape as distinct from eros, is the kind of love the psychotherapist must give his patient because he did not get it from his parents in an adequate way.

Not all analysts would subscribe to this statement. They would prefer to describe their therapeutic activity as one in which they interpreted the defensive mechanisms employed by the patient which prevent him from being able to give or receive love, rather than one in which they themselves proffered this commodity. After all, there is no special reason to believe that psychoanalysts are more able to love than the average parent. Indeed, many of them appear to be less able to do so.

Schizoid Phenomena is notable for many illuminating remarks about schizoid people, and for the verbatim reports of what such patients actually say. It will be valuable to psychotherapists of many different theoretical viewpoints. In its present form it is less notable as a contribution to theory; and one hopes that Dr. Guntrip will write another, more concentrated, book in which his particular viewpoint is succinctly stated.

...rly warning systems

...McKEOWN and others: ...ening in Medical Care. 173pp. ...University Press for the ...Provincial Hospitals ...35s.

...gnosis of extensive medical ...ing for the early detection, or ...prevention, of curable disease ...ays sounded attractive, and ...cess that has followed this ...n for pulmonary tuberculo... ...ered to in this book, has ...seductive. A group of doc... under the chairmanship of Pro... Thomas McKeown, have made ...of the screening processes ...ied for ten diseases and, as ...Aiken of Birkenhead says in his ...to *Screening in Medical Care*, ...disquieting features emerged ...examination".

...is known of the natural his... such obvious and relatively ...diseases as cancer of the cer... and of the breast. Valuable ...ation would probably be ob... from a screening of suitable ...for diabetes, although it is ...certain what are the effects, if ...a slightly raised blood sugar ...ny persons. No mention is ...in these essays of the incidence ...diseases. It is hoped to prevent ...rogress of screening, while the ...ase in most of the diseases quo... ...reening can only say that at the ...t of screening disease was not ...; what will happen in the ...immediate or remote, remains ...ertain as ever. Early detection ...ases in children and of phenyl... among the newly born are ...examples of diseases where ...can be of considerable ...once detected such conditions ...e corrected and will not appear ...unexpectedly, when the child is ...No one would deny the im... of the early detection of ...ases in children, but to say, as is ...

...ve the main consideration in de... whether to screen school chil... have already been examined, ...ould had one of these diseases ...have no symptoms to suggest ...ease, largely upon the reli... of the earlier test.

...muddled thinking of a ...ertain eminence degree. One won... whether it will ever be neces... to deal by elaborate

children for deafness. Furthermore here, as in most of the other conditions referred to in this book, more information is needed of the total number of deaf children present in the community at any one time.

Most of the authors who have contributed to *Screening in Medical Care* are not in regular close contact with patients; the one who is a professor of clinical medicine has written the best and most lucid essay in this book. This choice of author must account for the fact that some of the important statements made by the authors lack the stamp of experience, if not of truth. For example, it is usually possible now to clear up

the painful and foul-smelling ulceration *(from an untreated cancer of the breast)* which is most distressing to themselves and their relatives

by means of radiotherapy; and are the results of cancer of the cervix uteri really so bad as is claimed in an article in this book?

All that really emerges from these essays is that the case for regular screening for certain diseases has not been fully made.

Schizophrenic

LOUISE WILSON: *This Stranger, My Son.* 247pp. John Murray. 30s.

Schizophrenia is a frighteningly widespread and mysterious disease. The keynote of *This Stranger, My Son* is bafflement. Mrs. Wilson, an American surgeon's wife, asks herself continually "Why our son? Why?" At nineteen, her son's illness is diagnosed as paranoid schizophrenia. She looks back from that moment, over years of endless searching for a cure and of constantly deferred hope, to his babyhood, seeking some cause. Some doctors and psychiatrists maintain that it lies in the family situation: his father's absence in the Navy at his birth, his mother's involvement in painting, moving house too often. Had his father been a proper father-figure? Had they been inconsistent in their treatment of him, at one moment disciplining, at another submitting? Had his mother been mature enough? Was there an Oedipal attachment? Other doctors claim that he is just "ornery". There is a trace of hope when another attributes the boy's illness to a chemical deficiency in the body, which might some day be remedied. Mrs. Wilson is understandably tart at times about the complacency and chilly inhumanity of some doctors, as she is grateful for the unselfish devotion and care of others.

Transplantee

PHILIP BLAIBERG: *Looking at my Heart.* 130pp. Heinemann. 25s.

Philip Blaiberg has lived for more than a year with a new heart. In *Looking at my Heart* he tells how he suffered a severe heart attack in 1955, at the age of forty-six. From this he made a good recovery and was able to lead a normal life as a practising dentist until 1967, when he became increasingly ill; by the end of that year it was clear that he had not long to live. By good fortune he then came under the care of Professor Christiaan Barnard, who performed an operation for cardiac transplant on him. He gives a lucid account of all the preliminary work that had to be undertaken to prepare him for the operation, and of the operation itself. Dr. Blaiberg, with some help from his wife, describes in a simple, good-humoured fashion the slow progress he made, with many setbacks and disappointments, during the months which followed the operation until he was able to resume what seems to be an almost normal life.

This is the first detailed account, told by the patient himself, to be given of such a major surgical effort. When such surgery becomes a part of usual medical treatment it will be difficult, under present arrangements, to fit this in with the normal work of a general, or even of a special, hospital. Such surgery makes enormous demands on all concerned: the need to protect the vulnerable patient from any sort of infection is paramount, for the same drugs that prevent the rejection of the new heart greatly reduce the patient's power to resist infection. These considerations will constitute the real value of this book for the reading public, for it is they, after all, who should in the long run decide whether such surgery should develop. This book does not pretend to be a scientific textbook, but it is written by a professional man who understood what was going on and who knew what he was talking about.

Preventive

ALWYN SMITH: *The Science of Social Medicine.* 221pp. Staples Press. £3 3s.

Social medicine is the lineal descendant of epidemiology: the work of the epidemiologist, as such, was finished when the infective origin of many diseases was established and methods for their prevention and appropriate treatment became available. Freed from the necessity to find a bacterial cause for most, if not for all, diseases medicine was left to sort out to what extent his environment, his work and his diet affected the health of man. As Professor Alwyn Smith points out in *The Science of Social Medicine*, it was the great influenza pandemic of 1919 that showed up the weakness of the epidemiologist.

In this brief survey of the interests and field of social medicine he discusses, among many other important and interesting subjects, the possible causes and prevention of such common killing diseases as cancer of the lung, coronary thrombosis and chronic bronchitis. Shall we ever be able to identify the young smoker who is at particular risk of dying of lung cancer and thus be able to try to dissuade him, personally, from smoking cigarettes? What is the real connexion between lack of exercise and excess of cholesterol in the blood, although not necessarily in the diet, and coronary thrombosis?

Why should chronic bronchitis be most commonly found among those men from social class V of the Registrar General's classification and also among their wives? These, and a host of other common problems, Professor Smith deals with in a clear and lucid manner which enables the reader to appreciate both the successes and the difficulties encountered by workers in social medicine. Changes in living conditions can affect the health, both physical and mental, of people. For example, the increased incidence of neuroses which was found among women who were rehoused with their families, but not necessarily with their other relatives and neighbours, in a large new housing estate near London should be a warning to planners and others of the complexity of the pattern of the individual's environment and to encourage future research into the importance of such factors.

The Science of Social Medicine is a good introduction to the subject and should be of interest and real value to people who are interested in many of the problems of our modern society.

ENGLISH LITERATURE
OF THE SEVENTEENTH CENTURY

GREGG INTERNATIONAL ANNOUNCE
THE FORTHCOMING REPUBLICATION OF:

Richard Baxter: Poetical fragments *1681*
With a biographical note by V. de Sola Pinto

Lodowick Bryskett: Works, *including* A discourse of civil life *1606*
With a new introduction by J. H. P. Pafford.

Robert Greville, Lord Brooke: The nature of truth *1641*
With a biographical note by V. de Sola Pinto

Sir Roger L'Estrange: Fables of Aesop & other eminent mythologists *and* Fables and stories moralized *1699*

Andrew Marvell: The Rehearsal transpros'd, *parts 1 & 2 1672, 1673*
and An account of the growth of popery & arbitrary government *1677*
3 vols. With a new introduction by V. de Sola Pinto

Roger North: Lives of the Norths, *ed. A. Jessop 1890*
3 vols. With a new introduction by E. Mackerness.

George Saville, Marquis of Halifax: Miscellanies *1700*
With a new introduction by V. de Sola Pinto

Peter Sterry: Discourse of the freedom of the will *1675*
With a new introduction by V. de Sola Pinto

Jeremy Taylor: A discourse of the liberty of prophesying *1647*

Benjamin Whichcote: Moral and religious aphorisms *1753*
With a biographical note by V. de Sola Pinto

PRICES TO BE ANNOUNCED

Please write for our English Literature catalogue & supplement.

GREGG INTERNATIONAL
PUBLISHERS LIMITED
WESTMEAD, FARNBOROUGH HANTS

Books received

Art

KERR, ALFRED PEDDY. *Cowan and the Artist* 107pp Ryde, Isle of Wight: Vectis Art Publications. 25s.

Mr. Kerr's optimistic *Anyone Can Paint Pictures* gave him a good-sized following. The "Art Students and Sunday Painters", to whom he addresses himself, are taken a stage further in his new book. Colour scales and schemes are defined and advice, based on his own experience, is passed on with obvious pleasure.

A colour circle, colour characteristics and colour complementaries—all accurate—occupy three of the eight colour pages.

LEPORE, MARIO. *The Life and Times of Rembrandt*. Translated by Julia Shaw. BORGHESE, LIONEL. *The Life and Times of Vitian*. Translated by Clara Green. LEPORE, MARIO. *The Life and Times of Goya*. Translated by C. J. Richards. 75pp. Paul Hamlyn. 17s. 6d. each.

Three painters join the company of the great in the "Portraits of Greatness" series. Each artist is allotted 100 or more illustrations integrated into the text, showing his full technical and emotional range. Details selected for enlargement have been imaginatively cut. The clean brilliance of the colourwork at times only just stops short of the garish. In present day terms, these books (printed in Verona) are uncommonly good value.

Astronomy

MURDIN, JAMES. *Astronomy for Amateurs*. 355pp. Cassell. £2 5s.

Mr. Murdin's latest book is intended as a guide for the would-be observer and it gives a good account of the telescope and of its use and maintenance. The following chapters give hints on observing, devoting separate sections to each member of the solar system and to the stars and nebulae which may be seen with moderate instruments. The book has obviously been written with an eye to the American market; not only is the spelling American, but an appendix giving a list of amateur astronomical societies devotes nine pages to those in the United States, while only two British societies are mentioned. The detail given in the book should be more than sufficient to deal with the problems which face the absolute beginner, but the more experienced amateur will probably be less satisfied with some of the generalizations and rather ambiguous statements.

PAGE, THORNTON and PAGE, LOU WILLIAMS (Editors). *Stars and Clouds of the Milky Way*. 316pp. Collier-Macmillan. 42s.

The Sky and Telescope Library of Astronomy is based on articles reproduced from the popular American journal *Sky and Telescope*, and the latest volume, the seventh of the series, deals with the nature of our Galaxy. More than seventy extracts are given, covering the years 1933 to 1968, and these are arranged to form a connected story by addition of comments written by the editors. After a general introduction there are sections dealing with stellar distances, star clusters, gas clouds and the interstellar medium, the structure and rotation of the Galaxy and the applications of radio-astronomy in this work. These articles are written by experts and they are reproduced here in the same excellent style and with the same wealth of illustration that is always associated with *Sky and Telescope*.

Biography and Memoirs

HART, W. W. (Editor). *Selections from the Correspondence of Robert Bloomfield, the Suffolk Poet*. 62pp. Re-issued by Robert F. Ashby, 10 Crutchfield Lane, Walton-on-Thames, Surrey. 37s. 6d.

Although copies of the popular "Farmer's Boy" are still around, Mr. Ashby, as a Bloomfield collector, found the slim volume of his Correspondence, published nearly fifty years after his death, to be so rare that he has himself produced a pleasantly bound facsimile of it. The letters are written to or by Bloomfield's brother George and the several patrons who took him up as a nine days' wonder. These included Capel Lofft, who had assured him publication, the Duke of Grafton, supplier of a small annuity, the Earl of Buchan and others, suggesting that the simple country poet-cum-shoemaker suffered from over-patronage. But Bloomfield was no sycophant, knew more than expected about a writer's relations with his public, and held to his own opinions to the point of quarrelling with Lofft for inserting overmuch prefatory adulation in a new volume. His honesty, or abduracy, cost him favour, and financial aid. Copyright arrangements did not then work to the author's advantage; so that poverty, with a large family and ill-health, can be seen harassing him before his death in 1823. A revealing little book, well worth its reprint.

Classical Studies

MARSHALL, P. K. (Editor): *A. Gelii Noctes Atticae*. Vol. 1: 336pp. 35s. Vol. 2: 654pp. £2 2s. Clarendon Press. Oxford University Press.

For the latest addition to the Oxford Classical Texts series, the editor has reexamined all the extant manuscripts of Gellius, and for Books 6 to 20 he gives readings from the recently discovered *codex Franquerianus*. There has never been a commentary on the *Noctes Atticae*; perhaps the appearance of this up-to-date text will be followed by an annotated selection from the pages of a learned and amiable author, less well known than he deserves.

Education

RUBINSTEIN, DAVID, and SIMON, BRIAN. *The Evolution of the Comprehensive School, 1926-1966*. 113pp. Routledge and Kegan Paul. 16s. (Paperback, 8s.).

All teachers know that children learn best when their interest is fully caught—and perhaps, we're coming to think, at no other time. But when pupils become students the lesson seems to be forgotten.

Anything Brian Simon writes is of course thoughtful, thorough and fairminded, but you would hardly guess that this subject is one of passionate concern to him. There is no one better equipped to write the history of the comprehensive school in Britain; to do it within the framework of a mini-textbook for teachers in training has proved an impossible task even for him. With so little space for interpretation or documentation the authors can do little more than recount the main facts, which they efficiently do. But neutered history makes dull reading, and as an introductory book for students Robin Podley's frankly partisan Penguin, *The Comprehensive School*, beats this one every time.

History

QUINN, DAVID B. *Sebastian Cabot and Bristol Exploration*. 32pp. Bristol: The University Historical Association. 5s.

Did Bristol seamen reach America before Columbus? From the rather nebulous contemporary suggestions that they did, the author goes on to examine the explorations of John and Sebastian Cabot, and their close associations with Bristol. Professor Quinn's monograph is the twenty-first to appear in the series which the Bristol branch of the Historical Association launched in 1960.

ROXBURGH, RONALD (Editor). *Records of the Hon. Society of Lincoln's Inn*. Vol. V: The Black Books. 632pp. Bernard Quaritch. £6 6s.

Four volumes of the Lincoln's Inn series of Black Books were published between 1897 and 1902, but since then the series has lapsed. Volume V, now edited by Sir Ronald Roxburgh (a former treasurer of the Society), at length resumes the undertaking. It extends from 1845, when Queen Victoria opened the New Hall, to the outbreak of the First World War. Like the earlier volumes, it is not a full transcript or a calendar but a collection of extracts chosen to give a general picture of the life of the Inn through the Victorian and Edwardian periods. One of the appendixes gives an account of manuscripts and other historical material which have come to light since the earlier volumes appeared.

Journalism

SELLERS, LESLIE. *The Simple Subs Book*. 178pp. Pergamon Press. 35s. (Paperback, 25s.)

A companion volume to the same author's *Doing it in Style*, an old hand's guidance for the new entrant into journalism. In this sequel Mr. Sellers turns his attention to the sub-editors, and newcomers to the subs' room who read his advice carefully will need little further guidance. Again the fruits of much Fleet Street experience are handed on in a light-hearted style, and the instruction is not merely painless but often amusing. Mr. Sellers has useful things to say about the composition of headlines and introductions, typography, legal pitfalls and much else, and he rightly lays the chief stress on the sub's duty to check every fact. "If it's something you know about—it's wrong" runs the heading to his remarks on the overriding need for accuracy—a fair specimen of the dry humour which seasons this very serviceable handbook.

Librarianship

KOMMER, R. T. *Automation in Libraries*. 140pp. Pergamon Press. £2 5s.

Volume X of the International Series of Monographs in Library and Information Science. Chapters one and two are the useful ones for the general student or computer-novice. In the first the author, Lecturer in the School of Library Studies in The Queen's University of Belfast, explains very clearly the uses to which automatic data processing can be put in different types of libraries and for indifferent ends, and "the new concepts of bibliographic control and library service" to which it might eventually lead. In the second Anne Boyd, Lecturer in Computation at the same university, gives a general introduction to computers. The remaining chapters cover the actual fields of library work in which computers can be used and explain how this may be done. Here some practical knowledge of the problems involved as well as of computers seems desirable. There is a list of references, nearly all to periodical literature, but the index is exiguous.

Literature and Literary Criticism

MAYHEAD, ROBIN. *Walter Scott*. 116pp. STEVENSON, W. H. *Emily and Anne Brontë*. 117pp. POLLARD, ARTHUR. *Charlotte Brontë*. 120pp. Profiles in Literature. Routledge and Kegan Paul. 16s. each. (Paperback, 8s.)

These little manuals, illustrating an author's work and methods by a discussion of extracts, are planned to give the kindest possible breakdown of resistance from the young or foreign student. Of the three present examples, Scott is the most onerous assignment, being out of favour and unlikely to win it by a reading of his heavier and more dressed-up passages. But Mr. Mayhead, picking a fair and mainly Scottish selection, displays some lively, appealing features that will help to defeat prejudice. The Brontës present a narrower field. Allowing little space to Anne, Mr. Stevenson cannot fail to enthral with the dramatic, atmospheric scenes from *Wuthering Heights*, though his jumblings of sequence and chronology do little to clarify its already complex structure. It is a pity the critics are apparently forbidden a note of censure. Dr. Pollard, especially, quoting passages from Jane Eyre that are a revelation of Charlotte's overwritings and immature sentiment, discusses them as an object lesson in style. If a student's taste must not be guided it should be at least left free to operate on its own.

Philosophy

THOMSON, JUDITH J., and DWORKIN, GERALD. *Ethics*. 536pp. Harper and Row. £2 7s.

This collection of essays is part of a series entitled "Sources in Contemporary Philosophy", the general editor of which is Frank A. Tillman. If the other collections in the series are as good as this it will be valuable, indeed almost essential, for a philosophy student to own the whole set. This is far the best collection of essays on Ethics which has yet appeared; it is introduced in a lucid, undogmatic way, very briefly, by the editors. They suggest that ever since the publication in 1903 of *Principia Ethica*, the whole subject-matter of ethics has been dominated by the debate between Naturalists (Mill and non-Naturalists (Moore); but that under the influence of Wittgenstein, and of J. L. Austin, it has become far more subtle and complicated in the last twenty-five years or so. All the essays in this collection were written after the rejuvenation of the subject had begun. They are divided, somewhat arbitrarily, into those on Moral epistemology (roughly on how we know what is right or wrong, and what arguments are valid if we try to prove it), and those on Moral Psychology (essays on the actual processes of thinking in moral terms). There are sadly few essays in the latter category, but this is certainly because less work has so far been done in this part of the subject. In addition there is a short miscellaneous section containing, among other things, an essay by Ronald Dworkin on Devlin and the Enforcement of Morals, which is not very easily available elsewhere to undergraduates reading philosophy.

The editors are to be congratulated on their selection. There are rather a lot of misprints, but this is a minor complaint. It is to be hoped that another collection on Ethics will soon appear.

Poetry

MCGONAGALL, WILLIAM. *Last Poetic Gems*. Edited by James L. Smith. 172pp. Dundee: David Winter. London: Duckworth. 12s. 6d.

The volumes of verse by William McGonagall which have been published by Duckworth in association with the Dundee printers, David Winter, and which have given so much pleasure to their devoted readers, have at last come to an end. *Poetic Gems*, first published in two volumes in 1890, republished with additions in one volume in 1934, and frequently reprinted since 1954, was followed in 1962 by *More Poetic Gems*, and at the end of 1968 came *Last Poetic Gems*. The first book contained "Brief Autobiography" and some "Reminiscences"; the second contained a much longer "Autobiography of Sir William Topaz McGonagall"; the third contains "A Summary [illegible] of Poet McGonagall". Others mixture is much as before, [illegible] firms our reviewer's judgment that McGonagall "is the author of memorable bad poet in [illegible] guage". May we now expect an omnibus edition of *Complete Gems*?

Travel and Topography

COCKROFT, JOHN. *Polynesian Journey*. 176pp. Robert Hale. £2 10s.

Sandwiched between the [illegible] of full-plate illustrations is mainly a picture volume, [illegible] prisingly good texts of vond [illegible] of-the-way information on [illegible] nesian Groups. Written [illegible] nonny and selected with [illegible] the paragraphs, in [illegible] amounting to quite a proper [illegible] the pages, more than compen[illegible] fresh, unhackneyed picture [illegible] the author himself. Too few [illegible] illustrations are in colour but [illegible] are monochromatic represe[illegible] best of their kind in a Pacific [illegible] cation; the quality and sub[illegible] those which are in black-and[illegible] because they, too, are good [illegible] kind, make one wish that all [illegible] were coloured. Even with [illegible] colour the price, as is the ca[illegible] all Australian publications, [illegible] One picture is of R.L.S.'s [illegible] his Vailima house, with the [illegible] that he wrote in front of th[illegible] granted his health and a slight [illegible] Samoan temperature at night [illegible] he really?

PEEL, J. H. B. *Portrait of the Sea*. 205pp. Robert Hale. 30s.

Mr. Peel is a highly literate [illegible] who can draw quotations fr[illegible] numerable sources to adorn [illegible] cription of a journey up the [illegible] He chooses to travel from one [illegible] source rather than in the other [illegible] tion, and to move sometimes [illegible] water, sometimes, by land. His [illegible] ledge of the history, the literature [illegible] the geography of the Seven [illegible] evidently very considerable, and [illegible] guide along its course from the [illegible] ary into the Welsh interior [illegible] much to offer, including his own [illegible] lection of photographs.

THE TIMES LITERARY SUPPLEMENT

ANNUAL SUBSCRIPTION RATES

Australia	$11.00	Japan	¥
Austria	345 Sch.	Lebanon	L
Belgium	680 fr.	Malaysia	M
Canada	$15.00 ($16.50 by Air Freight)	Netherlands	N
		New Zealand	N
Denmark	96Kr.	Norway	N
East Africa	£4 19s. 8d.	Poland	
Egypt	£E5.70	Portugal	P
Finland	50.00 F'mk.	Rhodesia	R
France	68.00 fr.	South Africa	R
Germany	52 D.M.	Spain	P
Great Britain	£5 4s. 0d. (Overseas £4 19s. 8d.)	Sudan	P
		Sweden	K
Greece	400 Dr.	Switzerland	F
India	100 Rps.	Turkey	T
Iran	1020 Rial	U.S.A.	$15.00 by Air Freight
Ireland	£5 4s. 0d.		
Israel	£142.00		
Italy	8300 Lire		

The rates quoted above apply in all cases where exchange permits and where necessary, has been granted.

OVERSEAS

Subscriptions may be entered through all subscription agents or at any of these offices of *The Times*.

FRANCE
The Times Office, 8, rue Halévy, Paris 9e

CANADA
The Times Canadian Service Division Box 490, King City, Ontario.

DENMARK
The Times Subscription Agency, Dansk Bladdistribution, Havnegade 8, Copenhagen, K.

U.S.A.
Times Newspapers of Great Britain, 201 East 42nd Street, New York 10017.

GREAT BRITAIN
CUT OUT THIS COUPON AND HAND IT TO YOUR NEWSAGENT; OR POST IT TO THE SUBSCRIPTION MANAGER, The Times Printing House Square, London, E.C.4.

Please enter a year's subscription (52 issues) to THE TIMES LITERARY SUPPLEMENT on my behalf.

NAME .....

ADDRESS .....

.....

.....

COUNTRY .....

☐ I enclose .....
☐ Please send me an invoice.

VACANT APPOINTMENTS



GREAT POSTERS

Five posters have been reproduced: *Don Quixote* by the BEGGARSTAFF BROTHERS; *A Gaiety Girl* by DUDLEY HARDY; *Lait pur de la Vingeanne Stérilisé* by STEINLEN; *Théâtrophone* by CHERET and *Marguerite Dufay dans son Répertoire* (not shown) by ANQUETIN. These colour lithographic posters are printed on fine paper and measure 20" : 30" each.

The price for the set of five is 70 shillings or they may be ordered separately at 15 shillings each, free postage and packing. *Cheques or money orders should be made payable to Times Newspapers Ltd.* Posters are available from THE PUBLICATIONS DEPT., TIMES NEWSPAPERS LTD., PRINTING HOUSE SQ., LONDON, E.C.4.

Librarians

BARKING REGIONAL COLLEGE OF TECHNOLOGY
Longbridge Road, Dagenham, Essex
LIBRARY ASSISTANT required for general library duties. Preference given to candidates with passes at "A" level in [illegible] numerate subjects according to qualifications and experience, not exceeding £905 per annum, including London Weighting.
Application forms from the Principal

COUNTY BOROUGH OF BIRKENHEAD
PUBLIC LIBRARIES DEPARTMENT
REFERENCE LIBRARIAN
A.P. 4 (£1,605 to £1,719)
Applicants should be Chartered Librarians and/or have extensive experience in reference library work.
Applications, giving details of qualifications, experience and the names of two referees, to be addressed to Reference Librarian, to the Libraries and Museum Committee, Central Library, Borough Road, Birkenhead, 41 2XB, by 17th April, 1969.
IAN G. ROLF, Town Clerk.

UNIVERSITY OF BRADFORD
APPOINTMENT OF LIBRARY ASSISTANT
APPLICATIONS are invited for a POST OF LIBRARY ASSISTANT (Ref. LIB/LA/41). Five passes at G.C.E. "O" level, including English language, are desirable, but applicants with three or more passes may be considered. Previous experience not essential. Salary according to age, on scale £490 at age 17 rising by five "O" level passes, rising to £925 per annum, for a five-day week of 36½ hours.
Application forms and further particulars from the Bursar, University of Bradford, Bradford, 7, or telephone Bradford 39567, extension 224

CANADA
CITY OF PORT WILLIAM PUBLIC LIBRARIES
SENIOR ASSISTANT REQUIRED
Opportunity to organize with enthusiasm and imagination to work in a progressive library system. Applicants should be a Chartered Librarian, with knowledge of all branches of public library work including reference, and ability to organize extension services to the community.
Duties will be developed in beautiful surroundings with excellent facilities for winter sports and all out-door activities.
Salary Scale: $6,500 to $8,300 and $8,000 to $10,000, dependent on qualifications and experience.
Applications together with three references to: Miss Margaret Hollingworth, Acting Chief Librarian, Public Library, 95 Bodie Street, Port William, Ontario.

UNIVERSITY OF KENT AT CANTERBURY
ASSISTANT LIBRARIAN
APPLICATIONS are invited for the appointment of an Assistant Librarian (Cataloguing) in the University Library, the appointment will be made in Grade III (£1,335 by £105 to £1,650) with good opportunity of promotion to Grade II (£1,485 by £105 to £2,190) of candidates should be either graduates with Library qualifications or with suitable experience of libraries or non-graduate Chartered Librarians.
Further details and forms of application may be obtained from the Registrar, The Registry, Beverley Farm, The University, Canterbury, (phone 1,2013.) The closing date for applications is 30th April, 1969.

URBAN DISTRICT COUNCIL OF CHESHUNT
PUBLIC LIBRARIES
APPLICATIONS are invited for the post of LIBRARY ASSISTANT in the Central Library. Salary Grade L.A. (£881 to £1,068 plus London Weighting. Previous experience an advantage.
Further details may be obtained from the Librarian.
Apply in writing to the Clerk of the Council, Manor House, Cheshunt, closing date 14th April, 1969.

CORNWALL COUNTY LIBRARY
MUSIC AND DRAMA LIBRARIAN
APPLICATIONS are invited for the new post of Music and Drama Librarian on the staff of the County Library Headquarters, Truro. Salary within the [illegible] Grade (£1,590 to £1,905). The person appointed will be responsible for the administration and development of the Grammarphone Record Library, Music Collection and the County Drama Collection. Preference will be given to applicants having previous experience in these fields, or having passed relevant papers in the Library Association examinations.
No application forms are being issued but further details of the post are available.
Applications, giving full details and the names of four referees are to be sent to the County Librarian (LIS) County Hall, Truro, not later than Friday, 18th April

DENBIGHSHIRE EDUCATION COMMITTEE
CARTREFLE COLLEGE OF EDUCATION, WREXHAM
Principal: Miss Mona Taylor, B.A.
APPLICATIONS are invited for the following APPOINTMENT at the above college:—
ASSISTANT LIBRARIAN.
Previous library experience essential and library qualifications would be an advantage. Salary within the scale £670 to £1,305 per annum, according to qualifications and experience.
Application forms and details from the undersigned to whom they should be returned not later than the 11th April, 1969.
Canvassing disqualifies.
T. ARTHUR DAVIES, Director of Education.
Education Offices, Ruthin.
11th March, 1969.

DOWN COUNTY COUNCIL
APPOINTMENT OF LIBRARY STAFF
APPLICATIONS are invited from Certified Librarians for two posts of ASSISTANT LIBRARIAN in the County Library Headquarters, Ballynahinch, on the Salary Scale £1,095 to £1,365. Fully qualified applicants will be considered for appointment as SENIOR LIBRARY ASSISTANTS on the 3-Part Scale £810 to £1,095, with responsible and placing on the higher salary scale on their becoming Chartered Librarians.
The commencing salary in each case will be in accordance with qualifications and experience.
Application forms and copies of Conditions of Service may be obtained from the undersigned, with whom completed Applications and signed copies of the Conditions of Service must be lodged not later than Thursday, 17th April, 1969.
Canvassing, either direct or indirect, will disqualify.
J. C. CUNNINGHAM, Accountant, County House, Donaghadee, Co. Down, 24th March, 1969.

UNIVERSITY OF DURHAM LIBRARY
ASSISTANT LIBRARIAN Applicants should have a good honours degree and experience of work in an academic library. Professional qualifications in librarianship desirable. Salary according to qualifications and experience, on the scale £1,260 to £2,325.
Under-graduates from the Durham University Library, Palace Green, Durham, to whom applications, including the names of their referees, should be sent to arrive by 11th April, 1969.

More **LIBRARY** appointments and other vacant appointments appear on the back page

DERBY: BISHOP LONSDALE COLLEGE OF EDUCATION
APPLICATIONS are invited for the post of SENIOR LIBRARY ASSISTANT from 1st September, 1969. Salary scale £1,095 to £1,485.
Forms of application and further particulars may be obtained from the Principal, Bishop Lonsdale College of Education, Western Road, Mickleover, Derby, to whom completed forms should be returned by 24th April, 1969.

EDINBURGH UNIVERSITY LIBRARY
APPLICATIONS are invited from graduates for two senior posts of SENIOR LIBRARY ASSISTANTS. One post is in the Cataloguing Department. Applicants should possess professional qualifications in librarianship—at least Part I of the Library Association's Professional Examination. Salary scale (under review 1969) £1,365 per annum.
Further particulars from The Librarian, Edinburgh University Library, George Square, Edinburgh 8, to whom applications should be sent as soon as possible. Please quote Reference 7007/70/1

THE CEMENT & CONCRETE ASSOCIATION
need an
ABSTRACTOR/ TRANSLATOR
for their library
Applications are invited from translators who are capable of preparing technical abstracts from information collected from many parts of the world.
Candidates should have a technical background, preferably to degree standard, and possess a good reading knowledge of technical French and German language. They should also be capable of writing clear and concise English. Knowledge of other languages and a construction industry background would be of great advantage.
Apply in writing giving details of qualifications, age and experience to:—
The Librarian,
Cement and Concrete Association,
52 Grosvenor Gardens,
London, SW1.

INTERNATIONAL PLANNED PARENTHOOD FEDERATION
LIBRARIAN
We require a Chartered Librarian with a minimum of five years experience two years of which should preferably have been spent in a special library to take control of a small, but expanding collection of books, periodicals and documents.
The person appointed should be capable of revising the existing classification schedule, managing the increasing flow of documentation and assisting the I.P.P.F. world-wide affiliates to develop their own library services. Their challenging position carries a minimum salary of £1,400 per annum plus Luncheon Vouchers, sick pay and Voluntary Pension Schemes.
Apply in writing to Office Manager, I.P.P.F., Dorland House, 18-20 Lower Regent Street, London, S.W.1.

© Cheshire County Council
MOBILE LIBRARIAN
STOCKTON HEATH
Applications are invited for the post of Mobile Librarian for a Mobile Library based at Stockton Heath and serving mainly the Runcorn and Bucklow Rural District areas. Salary within A.P. I-III according to qualifications and experience.
Application forms may be obtained from the Director of Library and Museum Services, 91, Hoole Road, Chester, to whom applications should be returned within fourteen days of the advertisement.

THE UNIVERSITY OF HULL
SENIOR LIBRARY ASSISTANT
APPLICATIONS are invited for a POST of SENIOR LIBRARY ASSISTANT (either will be personally responsible with cataloguing in the Reference Library to commence as soon as possible. Salary A.P. I/III (£850/£1,485). Further particulars should be obtained from the Registrar, to whom applications (two copies) must be made by 12th April

REDDITCH DEVELOPMENT CORPORATION
Department of Architecture and Planning
ASSISTANT LIBRARIAN
Grade II £850-£1,055
Required in the established Technical Information Library. Applicants should, preferably, have part qualification in the Library Association examinations, together with some experience of NTI classification.
The appointment, which is superannuable, is subject to a satisfactory medical report. In appropriate cases, assistance will be given with removal expenses and lodging allowances. The Corporation will be able to assist with housing accommodation.
Applications, stating age, experience and qualifications, together with the names and addresses of two referees, should be returned on or before 14th April, 1969, to:—
THE GENERAL MANAGER,
REDDITCH DEVELOPMENT CORPORATION,
"HOLMWOOD",
PLYMOUTH ROAD,
REDDITCH, WORCESTERSHIRE

INVERNESS COUNTY COUNCIL
LIBRARY SERVICE
APPLICATIONS are invited from chartered librarians for APPOINTMENT as SENIOR LIBRARY ASSISTANT. Salary scale £1,095 to £1,485 per annum. Assistance with housing accommodation and removal expenses considered.
Applications on forms available from County Clerk, County Buildings, Inverness, to be lodged with him by 11th April

Classified Advertisements

The Times Literary Supplement publishes Classified Advertisements under the following headings:—

Appointments	Other Categories	
Librarians	Books and Prints	Galleries & Exhibitions
Public & University	Literary	Researchers
Educational	Typing Services	Lectures & Meetings
Other Appointments Vacant	Personal	Educational Courses
Appointments Wanted	For Sale and Wanted	Coin and Medal Collecting
		Theatres & Cinemas

Rates: 6s. a line (minimum 12s.), box number 3s.

Order Form

Please fill in the form below, in block capitals, with the copy for your announcement and send it to the address below.

NAME _____ ADDRESS _____

_____

COPY _____

_____

_____

_____

CLASSIFICATION REQUIRED _____ ISSUE DATE/S _____

ORDERS and BOX REPLIES TO:

Classified Advertisement Dept., The Times Literary Supplement, Printing House Square, London, E.C.4. Tel. 01-236 2000 ext. 280.